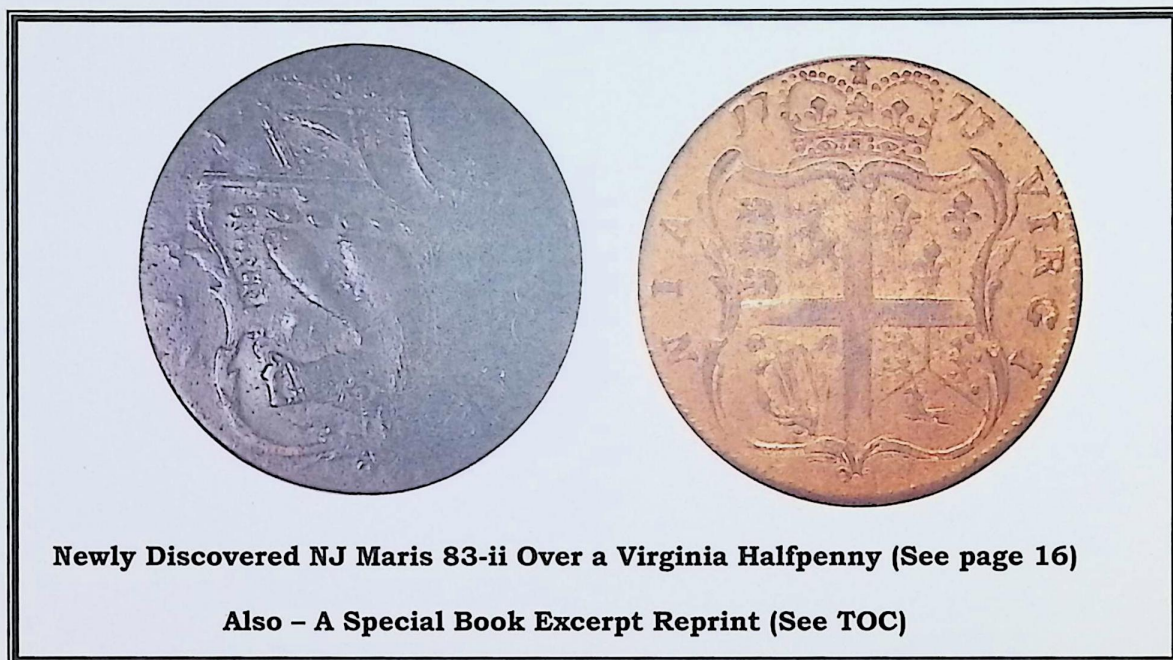




Fall 2020

Volume 28, Number 3



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- **President's Corner**
- **Letters to the Editor**
- **The Mysterious 1783 Georgivs Triumpho**
- **Newly Discovered North Carolina Bill**
- **The LIMA Coins**
- **New NJ Maris 83-ii Over VA Halfpenny Discovery**
- **A Survey of Patent Farthing Counterfeit Families**
- **Colonial Pewter Dish and Spoon from the I-95 Dig**
- **Grading Confederation Era Coppers**
- **C4 Library Challenge: R. Doty's The Soho Mint & the Industrialization of Money**
- **Announcements, Ads: Classified, Sponsored and Club**

The E Pluribus Unum Collection, Part 2: *Colonial Coins and Washingtonia*

Featured in the Stack's Bowers Galleries November 11-13, 2020 Auction



Built over the course of more than half a century, the E Pluribus Unum Collection is replete with coins and medals of superb rarity and quality, many with significant pedigrees, some of which date to the 19th century. Sales from the collection commenced in our November 2019 Baltimore Auction with the record-setting auction of the best collection of New Jersey coppers sold since 2003. Building upon that momentum, Part 2 of the collection numbers nearly 500 pieces and focuses on a variety of 17th and 18th century colonial coin types, along with Washington coins, medals and tokens. Notable sectors include American Plantations tokens, St. Patrick coinage, Wood's Hibernia and Rosa Americana coinages, Voce Populis, Vermont coppers, Auctori Plebis coppers, Mott tokens, Castorland medals, and Franco-American jetons. Of special note are nearly 40 Machin's Mills halfpence by die marriage, more than 60 Connecticut coppers, and over 200 pieces of Washingtoniana. Of particular interest to specialists in the colonial series, the sale features dozens of numismatic delicacies like multiple strikes and brockages, in addition to several rare and high quality overstrikes.

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The C4 Newsletter

Volume 28, Number 3

A quarterly publication of **The Colonial Coin Collectors Club, Inc.**

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Membership questions, address changes, and dues should be sent to Charlie Rohrer at P.O. Box 25, Mountville, PA 17554. Dues are \$30 regular (including 1st class mailing of the *Newsletter within the US*) and \$40 (for 1st class mailing outside the US); \$10 for junior members (under 18 residing in the US) and \$15 (under 19 residing outside the US.)

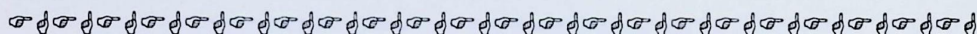


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[Editor's Note: As a **bonus**, "Chapter 4 – Grading Confederation Era Coppers" from the 2014 book, *Grading Guide for Early American Coppers*, by William R. Eckberg, Robert L. Fagaly, Dennis E. Fuoss and Raymond J. Williams, is here **Reprinted courtesy of Early American Coppers, Inc.** It is your editor's understanding that Ray Williams is the chief author of this chapter. EAC President and C4 member, Bill Eckberg worked with Past C4 President and EAC member, Jim Rosen, to make this happen. Many thanks! Please use this excellent resource!]

PRESIDENT'S CORNER

(Jack Howes)

This will be my last column as president of C4. It has been an interesting time and it appears that it will continue to be so for some time to come. Thanks to all who have helped when I asked!

Since the last Newsletter, Whitman has officially cancelled the Fall Baltimore show, where we have had our convention for the last eight years, but they indicated they would still have the November event but in a different city. I am not sure what to make of that. Even if they do have the show, C4 is going to conduct our educational events virtually using Zoom, in early November. Details and schedules will be posted on the C4 website once they are available. Below are the educational sessions as they have been determined. The speaker/topic of the sixth session will also be announced on the website as plans are finalized. *Please check the C4 website often for information on the schedule for online presentations and meetings.*

Eric Newman Lectureship:

- Roger Moore on the subject of his book on VA Halfpence
- David Menchell on medals dealing with the Caribbean, French Canada or Spanish Colonial America
- John Kraljevich on a subject to be determined.

"Public" Sessions:

- Jim Glickman - Colonials 101 - Jim will do this by himself this year.
- Leo Shane on "Continental Currency - Patriotism in Print," a talk about Continental Currency and the obverse vignettes as they mirror the war effort.

I hope many of you were able to participate in the recent Newman Numismatic Portal series of online lectures/webinars on numismatics. They were wonderfully well done. Several of our members gave presentations: Chris McDowell talked about revising Betts work on early medals and David Fanning talked about ancient and early American auctions. There were three days of presentations and I know I have missed other members who gave presentations.

Planning for our virtual convention is underway. We will have a combination of webinars and meetings. We are discussing having a paid moderator as was done with the Newman portal sessions.

As I am writing this in early September, the initial tranche of the balance of Donald Partrick's coins has gone up on the Heritage web site for an October auction date.

Nothing about the series of upcoming sales will be ordinary, e.g., I have never seen a notice or obituary on Mr. Partrick's death. We had known that he suffered from some kind of dementia for some years and can only assume it was complications from this that caused his passing.

First up will be his Connecticut coppers which contain many rarities and choice condition examples. It appears that the balance of his extensive collection will follow in short

order rather than spreading this massive collection out over a period of years. There will be a selection of various choice pieces for rarity night at Fun in January and the balance of the New Jerseys in late Spring. Could this be a good time to start a collection of Connecticut?

This link on the NGC site documents the entire collection including coins that were sold in 2015, i.e., Massachusetts silver and copper along with Vermonts and Continental dollars: <https://www.ngccoin.com/gallery/partick/?page=1>

Pease take advantage of the C4 Library. Leo is waiting and ready to fill orders. See my column in the Summer issue for some suggestions.

A definitive study of the Machin's Mills coinage is nearing completion. The book is the joint effort of Jim Rosen, Gary Trudgen and me. This is the second large project I have worked on with Gary without ever having met him in person. I have only talked with on the phone twice. The Internet never ceases to amaze me.

Another thing that I will repeat in this column is asking members to write up something for the Newsletter. Our editor (Will Nipper) is always looking for contributions. This can be anything from very short to longer articles, though the Newsletter tends toward the lighter side. Think about what you have seen or looked at recently in your collection; Or some question you don't have the answer to. Use this time of social distancing to make a contribution!

I thought I would include a couple images of unusual items from the Partick collection that I thought were interesting. One is a super nice Connecticut and the other sort of a New Jersey. Courtesy of NGC.



1788 CT Miller 3-B.1
graded MS 64.
Overstruck on a Nova
Constellatio.



Non Vi Virtute
Obverse with New
Jersey (or Pattern)
reverse. Unique

LETTERS TO THE EDITOR [AND C4 MEMBERSHIP]

✉ *Re: Mark Vitunic's recent excellent article on the Albany Church Penny*

Dear Editor,

My name is Michael Soyka and I have been a C4 member for quite some time. I misplaced my membership card, so I can't give you my member number, however I am in good standing with my dues paid up to 2021.

I actually had written an article in the C4 Newsletter Summer of 2003 Volume 11 Number 2 called "A Clever Disguise" about the Maris 53-j. The cover shows a picture that reads "New Jersey Sprigs." I still believe the sprigs on the reverse below the shield on the left are the initials "N.J" and on the right side it's "W.C." for William Coley the Silversmith that I believe made the dies for the M 53-j. Haven't given up yet.

The first reason I am writing you is to comment on Mark Vitunic's recent excellent article on the Albany Church Penny. The picture of the "D" on page 15 looks as though the center vertical line of the D is actually a number 1. I showed this to my wife and youngest son without mentioning a word to them about my thoughts. I asked them what they saw in the center of the D. Both responded a number 1. Hence the 1D for one penny. Please let Mark know what I believe I see along with members of my family.

The second reason I am writing is to help Mr Howes request on the top of page 62. I have 307 New Jersey Coppers documented in my notes. I continued to purchase more and estimate the number now to be over 320. I have 76 different varieties which include some R5+ to R6. Most were acquired through eBay auctions, however I have also purchased through online dealers such as Jeff Rock, Chris McCawley, Jack Beymer and a few others. I have only given a few away to friends (one who unfortunately passed away last year). I have only sold a few to friends, but have recently thought about parting with lower grade doubles and triples to allow others to enjoy them as much as I have.

About me: I started collecting in 1975 with Whitman Blue Series Folders. I have completed many of the series. I started collecting NJ Coppers in the mid 90s. I was a member of the EAC (not sure if I accidentally let my dues lapse) and I am a member of the ANA since 1994. ANA #1164253. I have not been actively collecting for the past few years (older son started college,) purchased a classic car, etc..

Thank you for your time,
Michael Soyka

~~~~~





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Issues of *JEAN* normally run around 200 pages or more and contain articles on a variety of American Colonial numismatic topics. The upcoming December issue will contain extensive research on the Fugio coinage and restrikes. Since 1960, almost every major advance in our understanding of the history of Fugio restrikes has appeared in *CNL*. The December issue of *JEAN* continues this tradition with major articles completely rewriting our understanding of this coinage.

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# THE MYSTERIOUS 1783 GEORGIUS TRIUMPHO

(Paul Turdo)

This is my favorite "colonial" copper because its mysterious and questionable design will continue to come up from time to time. The actual date on the token is not really when it was struck. My readings of it, as I recall, had information that it was over-struck a few years later with a New Jersey copper. Traces of this were found by a dedicated group of colonial hunters who suggested this possibility.

The obverse image looked more like King George III, but he wasn't the triumphant one in the Revolutionary War. It was our George Washington. The token was struck in England, and not too many people knew what he really looked like, so they improvised his portrait to honor his victory.

The reverse shows an image of a woman behind an object, described by many as: a thirteen bar grill, a fence, a weaving frame, and a caged Britannia and other descriptions.

The first manned hot air balloon flight was in Paris in 1783 and the enthusiasm and frenzy this caused was overwhelming. Everyone was talking and singing praises about this history-making event. It was like the first moon landing in our time, which by the way, it led to.

In my opinion, this token was struck as a commemorative in celebrating the Treaty of Paris in 1783.

My personal interpretation of the reverse is Miss Liberty rising in a hot air balloon gondola, denoting the new United States rising into the future. The *fleur de lis* on each corner of the gondola has been in the great support the French contribution in our victory. This is from my personal collection.



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A PREVIOUSLY UNREPORTED BILL NORTH CAROLINA BILL DISCOVERED IN ANS COLLECTION, BORNE OF ONE PANDEMIC DISCOVERED DURING ANOTHER

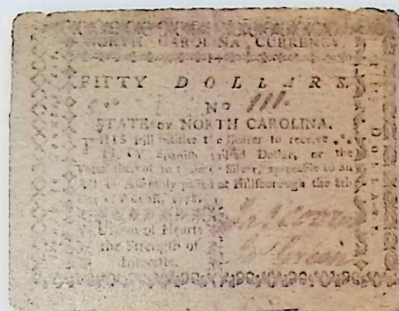
(Stuart C. Hanebuth)

Bills from the April 17, 1780¹ emission are easy to spot, but rarely spotted. There are two easy ways to identify one of these bills. First, only \$50 bills were printed and secondly, they have two different dates printed on the bills. The face carries the August 8, 1778 date, but the back is dated 1780. With just a handful of bills from this emission known there is a genuine sense of excitement every time one of them is encountered.

In June of 2020, while on home lock down as a result of the COVID-19 pandemic, I was exploring the contents of the ANS collection online. While examining the bills in the holdings I identified a previously undocumented example from this very rare emission. Adding to the excitement of discovery of this bill is that it contains a previously unlisted motto. There are now four known mottoes for these bills with a grand total of 6 known bills for the entire emission!

Figure 1 - NC-190d - April 17, 1780 \$50, from the holdings of the American Numismatic Society Collection

Bills from the April 17, 1780 emission were printed to complete the emission of August 8, 1778, which could not be completed because of the smallpox outbreak in New Bern. The act authorized the emission 1,494, all were fifty dollar bills. The act authorizes James Coer and James Green Jr.² to sign the bills and orders that each be paid £50 for their efforts. The bills were emitted with at least four different mottoes, each motto has a distinctive arrangement of ornaments on the back. The known examples are summarized in the table below.



¹ <https://digital.ncdcr.gov/digital/collection/p16062coll9/id/263738>, *Acts of Assembly of the State of North Carolina*, April 1780, Chapter XX, Page 11.

² Newman erroneously lists that all of the signers of the 1778 emission were authorized on the April 17, 1780 emission. According to the act authorizing the bills Coer's name is spelled as Coer not Coore as listed in the 5th edition of Newman.

Friedberg Number	Motto	Known Examples
NC-190a	Independence	1 Known SN 432 – Newman 5 th Ed. Plate Bill, Ex. Ford\Boyd\Raymond\Chapman Collections
NC-190b	Liberty and Peace, the Reward of virtuous Resistance	2 Known SN 39 – Ex. Thomas A. Gray SN 245 – Ex. Freeman\Newman
NC-190c (Listed as Unconfirmed in Friedberg)	Persecution the Ruin of Empires	2 Known SN Illegible – Private Collection SN Unknown - Cohen Example ³ - Assumed to be in the Henry Ford Museum
NC-190d ⁴	Union of Hearts the Strength of Interests	1 Known SN 111 – ANS Collection

The ANS example is serial number 111, with the motto, “Union of Hearts the Strength of Interests.” Consistent with the act the bill has the signatures of James Coer and James Green. The bill appears to have been previously mounted and some glue residue remains on the back along the right, paper pulls are also evident along the back-bottom edge of the bill. The bill also has pencil annotations. On the face someone has written 5⁰⁰, perhaps a dealer’s annotation of the sale price for the bill. On the back “RR” is written. A \$5 sale price for this bill in the 1960’s indicates that the seller knew it was a special bill. Harley Freeman acquired an example between the mid-30s and mid-60s for \$1.50; that example eventually ended up in the Newman collection and sold for \$2,585 in 2015. Images of the ANS bill can be accessed via the ANS website at:

<http://numismatics.org/collection/0000.999.29326?lang=en>

The existence of 4 different mottoes creates a new problem in understanding this emission. In the past it was assumed that 498 bills were printed for each of the three known mottoes. With four known mottoes the math is not so simple. Colonial printers generally printed bills on sheets with varying plate numbers or mottoes used to distinguish bills of the same denomination on the sheet from one and other. Generally, bills on a given sheet were assigned the same number. Unfortunately, the sheet structure for the August 7, 1778 and the April 17, 1780 emissions is unknown but it seems likely that the bills were probably printed in sheets of 4, 6 or 8; of these the only even divisor of 1,494 is 6. Since the highest serial number known is 432, it would seem that at least 432 sheets were printed. If the bills were printed 6 to a sheet it would mean that only 249 sheets were produced, less than the highest known serial number.

This is obviously an area that will require considerable additional research, along with consideration that some of the bills may be counterfeits or replacement for bills that could not be emitted. I am interested from hearing from anyone who has any other bills from this emission. Please feel contact me at hanebuths@gmail.com.

³ The Cohen example has not been confirmed but is listed in the Harley Freeman Inventory.

⁴ This is the presumed Friedberg Number, it has not been assigned at this time.

Images of the other FRN's



Figure 2 - NC-190a - April 17, 1780 \$50, Image Courtesy Heritage Auctions

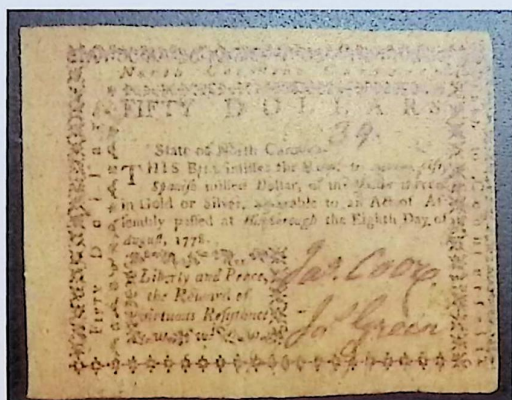
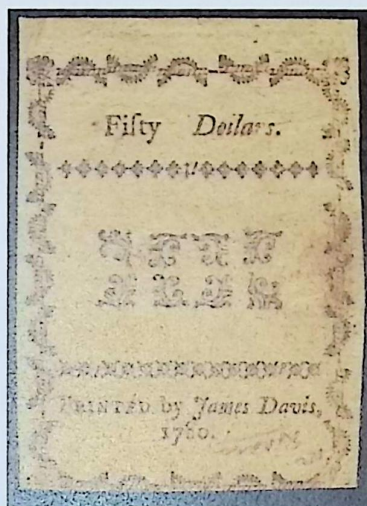


Figure 3 - NC-190b - April 17, 1780 \$50, Image Courtesy Heritage Auctions

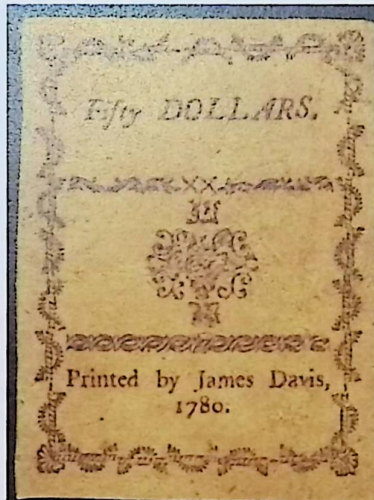
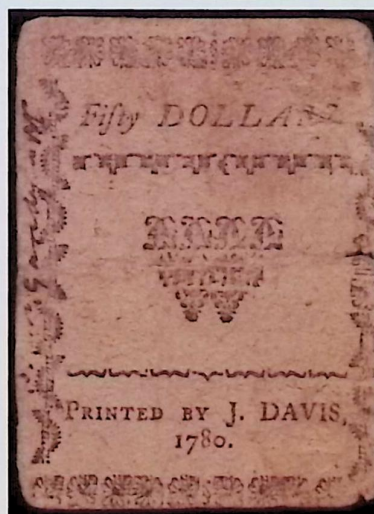


Figure 4 - NC-190c - April 17, 1780 \$50, Image Author



Full Text of the Act

An act to appoint commissioners to compleat the emissions of eight hundred and fifty thousand pounds, directed to be emitted by and act passed at Hillsboro in the year one thousand seven hundred and seventy eight.

- I. Whereas by reason of the smallpox breaking out in Newbern at the time the said commissioners were superintending the press, and striking the said bills of credit, they were prevented from finishing the same, there being yet the sum of twenty nine thousand eight hundred and seventy six pounds five shillings of the aforesaid sum of eight hundred and fifty thousand pounds yet to complete and finish;
- II. Be it therefore enacted by the general assembly of the state of North Carolina, and it is hereby enacted by the authority of the same, that Memucan Hunt and Henry Rhodes, esquires, are hereby directed and required to proceed immediately to the printing and emitting the aforesaid sum in bill of the following denomination, that is to say, fourteen hundred and ninety four bills of fifty dollars each, in lieu of the bills (directed?), that they proceed with the same under the same rules, regulations and restrictions, as are prescribed by the aforesaid act of assembly for emitting the said sum of eight hundred and fifty thousand pounds.
- III. AND be it enacted, by the authority of the aforesaid, that if either of the said commissioners should die, remove, or neglect to proceed to finish the said emission, that his excellency the governor be empowered and required to appoint other commissioners, in the room of those so dying, removing or neglecting to serve.
- IV. AND be it further enacted, that each of the commissioners for superintending the bills of credit by this act directed to be struck shall have and receive one hundred pounds; and James Coer and James Green junior, esquires, the commissioners for figuring and pating the same to the treasures, fifty pound each. That so much of the act aforementioned as comes withing the purview of this act, be, and the same is hereby made void.
- V. AND be it further enacted, that each of the commissioner for superintending the bills of credit by this act directed to be struck shall have and receive one hundred pounds; and James Coer, and James Green, junior, esquires, the commissions for signing and paying the same to the treasures, fifty pounds each. That so much of the act afore mentioned as comes within the purview of this act, be, and the same is hereby made void.

C H A P. XX.

An act to appoint commissioners to complete the emissions of eight hundred and fifty thousand pounds, directed to be emitted by an act passed at Hillsborough in the year one thousand seven hundred and seventy eight.

I. **W**HEREAS by reason of the sickness breaking out in Newbern at the time the said commissioners were superintending the press, and striking the said bills of credit, they were prevented from finishing the same, there being yet the sum of twenty nine thousand eight hundred and seventy six pounds five shillings of the aforesaid sum of eight hundred and fifty thousand pounds yet to complete and finish;

II. **B**E it therefore enacted by the general assembly of the state of North Carolina, and it is hereby enacted by the authority of the same, that Memaran Hunt and Henry Rhodes, esquires, are hereby directed and required to proceed immediately to the printing and emitting the aforesaid sum in bills of the following denominations, that is to say, fourteen hundred and ninety four bills of fifty dollars each, in lieu of the bills directed; that they proceed with the same under the same rules, regulations and restrictions, as are prescribed by the aforesaid act of assembly for emitting the said sum of eight hundred and fifty thousand pounds.

III. **A**ND be it enacted, by the authority aforesaid, that if either of the said commissioners should die, remove, or neglect to proceed to finish the said emission, that his excellency the governor be empowered and required to appoint other commissioners, in the room of those so dying, removing, or neglecting to serve.

IV. **A**ND be it further enacted, that each of the commissioners for superintending the bills of credit by this act directed to be struck shall have and receive one hundred pounds; and James Green, and James Green, junior, esquires, the commissioners for signing and paying the same to the treasurers, fifty pounds each. That so much of the act afore mentioned as comes within the purview of this act, be, and the same is hereby made void.

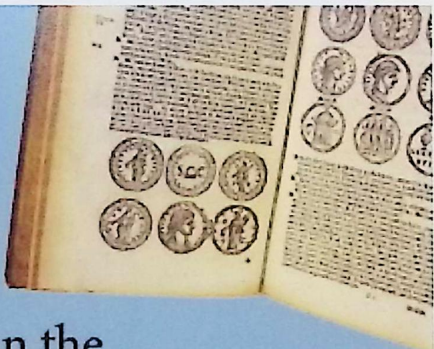
Figure 5 – Act of April 17, 1780 authorizing the emission of 1,494 - \$50 bills.

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## THE LIMA COINS

(Marcus Mayhugh)

In days gone by, Great Britain had an interesting habit of stamping their gold and silver coinage with the source from which it came. For example, coinage minted with the bullion from The East India Company was marked "EIC," coins from the South Seas Company were marked with an "SSC" stamp and the bullion captured from the Spanish at Vigo Bay was stamped "VIGO." These special marks were known as "privy marks" and the coins were known as provenance coins. The last of Great Britain's provenance coins, and the most controversial, are the coins marked "LIMA." These coins, and the source of the bullion for them has been debated for years and is the focus of this article.

Numismatic tradition has attributed the gold and silver bullion used to produce the Lima coins to Commodore George Anson. During the Anglo-Spanish War of Jenkins ear, thus named for Spanish Coastguarda actions against British shipping whereby a British merchant lost an ear, Anson accomplished some rather remarkable feats. With a disparate crew consisting mainly of young, inexperienced officers and crew, as well as a contingent of invalid soldiers (invalid being described militarily as "unfit by illness, wounds, or age") Anson managed to circumnavigate the world, despite storms, shipwrecks and outbreaks of scurvy. All the while, his crew captured the treasure laden Spanish Manilla galleon, *Nuestra de la Covadonga*, as well as other valuable prizes.

In the Manilla trade, the eastbound Spanish galleon loaded with Far Eastern products such as silk and spices, was known as the "Manilla galleon." The ship that Anson captured was actually an "Acapulpo galleon," the westbound vessel that trade loaded with bullion and pieces of eight, dollars, if you will, headed to Manilla to pay for the those Asiatic goods. The loot from the *Covadonga* amounted to 1,313,843 pieces of eight, plus 35,682 pounds of virgin silver and plate (Williams p.116.) The total haul of the voyage was 2,600,00 pieces of eight, 150,000 pounds of plate and ten bars of gold. (Neismith p.144) It took 33 wagons to load the plunder and carry it to London. But, was this booty really the bullion used to strike the "Lima" coins? The answer is, probably not. Substantial evidence indicates that the bullion used for the "Lima" coins most likely came from a different source. Nevertheless, numismatic tradition dies hard and to this day there are those who attribute the Lima coins to plunder from Anson's voyage.

A much more probable source for the Lima bullion is that it came from two French treasure ships captured in the North Atlantic by the British privateer vessels, the *Prince Frederick*, commanded by James Talbot, and the *Duke*, captained by John Morecock. The two French ships were named the *Marquis D'Antin* and the *Lewis Erasmus*. A third French ship, the *Notre Dame de Deliverance*, made good it's escape. The French prizes were captured on July 10, 1745, and were said to have sailed from Callao, the port of Lima. They were carrying Spanish and French dignitaries as well as three million dollars in silver and gold. This booty would provide the material to mint the British coins with the Lima privy marks. It is the only source with documentary verification that the bullion was used for the Lima coins, at least for now.



The verification comes in the form of an order from Master of the mint, William Chetwynd, to Mr. Tanner, Chief Engraver, and several other engravers of his majesty's mint and reads as follows. The order is signed by Chewynd.

“Application having been made by the Bank that the word Lima may be placed under the head of the King upon the silver which was taken by the Duke and Prince Frederick privateers and shall be sent to be coined = These are to authorize and direct you to putt upon upon the dyes to be prepared by you for the coining of the said silver, the word "Lima" under his majesty's head for which this shall be your sufficient warrant." (Apling p.84)

There it is, incontrovertible proof that some, if not all, of the bullion used for the Lima coins came from the Duke and Prince Frederick expedition. Further corroboration comes from a Rogers Ruding footnote in 1840 to the effect that one, Mr. Pollet, is quoted as saying, "A great part of the of the silver with Lima under the head was coined out of that taken by the Prince Frederick and Duke privateers." Anthony Pollet was the clerk to the comptroller at the same time Chetwynd worked at the mint.

So, how did the source of the Lima gold and silver get attributed to Anson when there is absolutely no evidence to support it? - A more compelling story one would suppose - That, and the fact that it would break with established tradition to attribute it to another source. In 1762, Thomas Smelling wrote in his book, *View of the Silver Coin and Coinage of England*, that the Lima treasure was brought home by Anson (Apling,p.82.) Thus, it became the accepted version up until Ruding book came out in 1840, citing the privateer version which was pretty much ignored. Writing in the *British Numismatic Journal* in 1907, Lt. Col. H.W. Morrison defended the Anson version of the treasure by saying, "To me, it appears more likely that the specie so obtained by an official expedition [Anson's] would be specifically marked, rather than that captured by two obscure privateers." (Nesmith p.132)

Without getting too bogged down with which writers preferred which version of where the Lima specie came from, suffice it to say the majority down through time favored the Anson version. In 1944, R.I. Nesmith, writing in *The Coin Collector's Journal* gave a brief account of the privateers' version before making it clear that his article was a saga of Anson's achievements and his circumnavigation of the globe. However, the article was titled "The LIMA pieces of George II of England." Nesmith claims he is not trying to prove either theory and suggests that perhaps both sources of bullion were used to strike the coins since both treasures arrive in England around the same time, 1744-1745.

If those two versions weren't enough, the writer who describe the Morecock/Talbot medal in the LaRiviere sale, part 3, gives us another version to consider. He relates that the British ships Chester and Sutherland captured a French East Indianman, the *Notre Dame De la Deliverance* carrying a huge treasure trove, at the Louisbourg fortress. The author states that serious consideration should be given to this treasure as a source of the bullion for the Lima coins. It seems a little strange that the French would have two ships bearing



the same name (*Deliverance*) and carrying Spanish treasure, both being captured by the British in 1745.

Whichever version of the story you choose to accept, the Lima stamped coins offer an affordable and interesting collecting opportunity being rich in history and extremely popular, they are available in all British silver denominations from sixpence through crowns, as well as in the gold denominations.



1746 George II "LIMA" Crown.  
Author's Collection



Admiral Anson Medal  
Image courtesy of Heritage Auctions, HA.com.

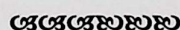
### Sources:

Apling, Harry, "The Lima Coinage of George II," *Seaby's Coin & Medal Bulletin*, v. 70, pp. 82-87.

Bowers & Merena Galleries, *The Cabinet of Lucien M. LaRiviere*, part III, May 21, 2003. p.98.

Nesmith, R.I. "The Lima Pieces of George II of England," *The Coin Collector's Journal*, July - August, 1954.

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## NEW MARIS 83-ii DISCOVERY OVER A VIRGINIA HALFPENNY

(Roger S. Siboni)

I was recently asked to participate in the exciting discovery and authentication of the 11<sup>th</sup> known Maris 83-ii by John Kraljevich (who first discovered it with Kevin Vinton) and Vicken Yegparian<sup>1</sup>. This is a remarkable new discovery in several ways. However, its ultimate authentication was made a bit more difficult by the surprising realization, first suggested by Vicken, that it was struck over a Virginia Halfpenny. After all, how many New Jersey Coppers are struck on a perfect, though underweight at 121 grains planchet? Who had ever seen a Virginia Halfpenny as a host coin?

Any discovery of a Maris 83-ii is an event unto itself. This would make for 11 known examples, still leaving it in the lower ranks of R-7. Additionally, while showing some travel, this piece is still in relatively high grade compared to other known specimens and exhibits considerable detail from the 83-ii dies as well as the original Virginia undertype. The Condition Census for the Maris 83-ii in the Siboni, Howes, Ish New Jersey State Copper book<sup>2</sup> has the next finest specimens at Fine going down to About Good. Because of the relatively thick Virginia halfpenny host coin, there was more metal to move than other known 83-iis. This thickness allowed the 83-ii dies to be far more struck up than any other contemporary counterfeit Maris 83-ii this author has seen. The well struck up and executed obverse and the crude Maris 68-w like reverse has even made this author question the contemporary counterfeit designation of the Maris 83-ii in the first instance. Could this have been a “last off the screw press” in Elizabethtown product along with likes of a Maris 68-w struck by some unknown blacksmith employed by Mathias Ogden during the final lonely days of his mint?



121.4 Grains,  
25.5 mm V,  
26.0 mm H,  
Axis 180 degrees  
CT

<sup>1</sup> Siboni, Howes and Ish, *New Jersey State Coppers*, American Numismatic Society and C-4, 2013 lists 9 examples. One lower grade example has since surfaced on eBay bringing the prior total to 10.

<sup>2</sup> *Ibid.* It is also worth noting, that a die break not previously mentioned in the Book running from the upper left shield point the space between the U and R in PLURIBUS is visible in the Siboni, Ish and Anton examples.



## The Virginia Halfpenny Undertype

To the author's knowledge, there has never been a New Jersey Copper or for that matter, any Colonial coin of any kind, struck over a Virginia Halfpenny. None are mentioned in Dr. Roger Moore's recent book *The Coins of Colonial Virginia*<sup>3</sup> And in recent conversations with Dr. Moore, none have appeared since his publication.

It is not altogether surprising that none have appeared as undertypes, if one considers that Virginia halfpennies were struck at the Tower Mint in 1773, ultimately shipped to Virginia in 1774 and only made available to the public in 1775 and only at the Williamsburg Treasury. Moreover, though they were made available in exchange for gold, silver and paper currency, the Revolutionary War broke out 50 days later at Lexington and Concord, and their circulation was further dampened due to a combination of revolutionary politics and loyalist bureaucratic incompetence. Nevertheless, Moore does speculate that because they were offered in redemption of increasingly depreciating Virginia Paper Money, a good many still found their way into circulation<sup>4</sup>. Assuming an 83-ii striking of 1788-89, this would provide just over a dozen years for this undertype to find its way up to New Jersey.

In discussions with well known New Jersey metal detectorists Don Hartman and Wayne Shelby, roughly 8 out of 1000 dug pre-federal coppers in the state of New Jersey are Virginia halfpennies,<sup>5</sup> or less than 1 percent. Don speculated that it was likely from Virginia transplants of which several groups are known to have migrated up to the Pennsylvania/New Jersey area from the Virginia Colony. Some are also theorized to have travelled North with British officers along with the British Army. But in any case, no matter the circumstance, finding their way from Virginia in 1775, into the hands of a rogue Blacksmith making counterfeit coppers at one of the New Jersey Mints or even Machin's Mill in 1788 was a long unlikely journey in Colonial times.

Moreover, if one looks at the Virginia halfpennies one can find at almost any coin show (or more likely coin website today), they are magnificent Tower Mint products relative to virtually any circulating coppers of the time in New Jersey other than Regal or exceptionally well made counterfeit halfpennies.

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<sup>3</sup> Dr. Roger Moore, *The Coins of Colonial Virginia*, Colonial Coin Collectors Club, 2019.

<sup>4</sup> Moore, page 69.

<sup>5</sup> Compilation from personal conversations with each from their respective databases.





Tower Mint products – Virginia Halfpenny and Regal British Halfpenny

## **The Copper Panic**

Copper was not a highly valued metal as was gold or silver. Copper coins were, for the most part, not regulated. Thus, underweight largely counterfeit coppers began circulating more freely in the New York, New Jersey, and Pennsylvania area during the 1785-1789 post-Confederation period. Common sense suggests a normal merchant would tend to take a look at a piece of copper much the same way we do today and he would refuse it if it looked inferior and underweight. On the other hand, a bright new “Regalesque” red uncirculated Virginia halfpenny would look like good money and would seem to be generally preferred tender compared to most other coinage even at 121 grains. Indeed, all that was carefully entered into the calculus of manufacturing Virginia halfpennies in the first place.<sup>6</sup>

Enter the Copper Panic starting around 1788. The abundance of lightweight coinage sent everyone fleeing from copper with the exception of New Jersey Coppers which were

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<sup>6</sup> In Dr. Moore’s book on page 228, he determines the average weight of a Virginia Halfpenny to be 115.74 grains with this piece falling within the very upper edge of the standard deviation of 5.49 grains.



still valued at 15 to the shilling<sup>7</sup>. Making even a very finely executed red uncirculated Virginia halfpenny of less value than a contemporary counterfeit New Jersey Copper. Only in this setting, at this moment, might a Virginia halfpenny end up being the host coin for any Confederation era copper.



83-ii and Virginia Halfpenny Aligned for the Undertype

### Designation As A Contemporary Counterfeit

Long before I started collecting New Jersey Coppers, several varieties were designated contemporary counterfeits by a number of collectors starting with Dr. Maris, and moving on through the years to the recently deceased William T. Anton Jr. They range from Maris 79-ee to 84-ll. What they all seem to have in common is somewhat crude craftsmanship, poor planchet stock and lower condition with the one exception being the Ford/Boyd 79-ee. In writing *New Jersey State Coppers*, we tended to generally go along with Dr. Maris' variety designations and for the most part, the traditionally accepted contemporary counterfeit attributions.

I actually did not question this much, even in the face of the very well preserved and high grade Ford/Boyd example of the Maris 79-ee because of the caricature like horse head, plow and legends. I accepted in my mind that they were all crudely made and mostly had a long snout and a thick chest with poorly executed legends and shields on the reverse.

<sup>7</sup> See Phillip L. Mossman, *Money of the American Colonies and Confederation*, The American Numismatic Society, Numismatic Studies No. 20, page 204.



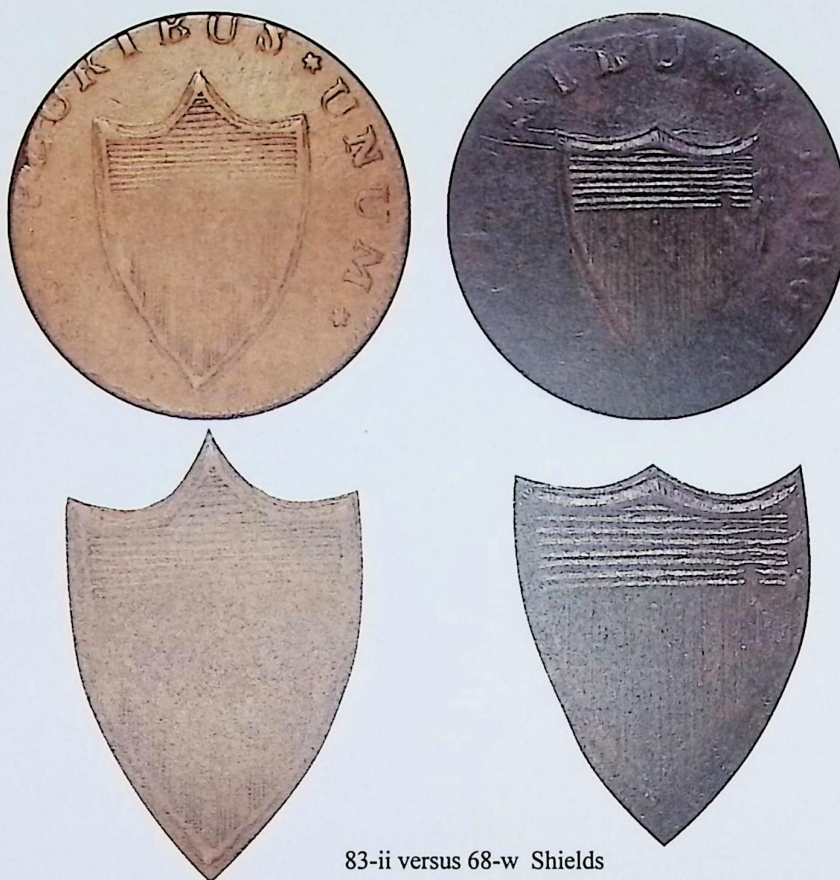


Other More Cartoonish Contemporary Counterfeits,  
Maris 79-ee, 80-ff, 81-ll, 84-kk

But it was only upon the authentication and subsequent study of this higher grade well struck up 83-ii that I really begin to focus in on the distinctiveness of it relative to the other contemporary counterfeits. The horse is taller and thinner and better executed. The nodules are bold and the plow, date and legends generally follow the traditional look of most Rahway and Elizabethtown products. And the reverse shield looks very much like a Maris 68-w. Likewise, the legends seem to share several die punch similarities including a distinct B, I and S in PLURIBUS on the reverse and the N and O in NOVA on the obverse. But the wear and poor planchet stock of every other Maris 83-ii blinded me to the potential similarities.

While the current example is far from pristine, it has excellent details and relatively hard problem free surfaces with a very well struck up horse, plow and shield. It is not nearly as crude as the other designated counterfeits. This is a well-executed obverse die with an asymmetric but well engraved reverse die that can only have been struck by a fairly substantial screw press. It took all the metal of a thick new Virginia halfpenny to strike up all this detail. One has to question where anyone making the other handful of far cruder counterfeits would have acquired such a screw press.





83-ii versus 68-w Shields

So while I am loath to break with tradition, I would at least pose the question as to whether the 83-ii should still be designated as a contemporary counterfeit. I look forward to hearing from others as we are still gathering up data for a *New Jersey State Coppers* update.

### Attributing the Virginia Undertype

As with any attempt to attribute an undertype, the best hope is to find reliable attribution anchors to hone in on. In the case of this newly discovered 83-ii, the main areas of the visible undertype are the legends around GEORGIVS on the Virginia obverse (New Jersey reverse) and the leaves around the reverse shield, visible parts of the shield and the NIA legend (New Jersey obverse.)

Having said this, Virginia halfpennies are notoriously difficult to attribute. Even in pristine condition, the differences are subtle. In my search, I went from the most common to the most rare as serious contenders. Fortunately, the point after GEORGIVS limited the possible options, as did the spacing between the legend letters. Then the variety was further refined by where the reverse shield leaves were engraved relative to the A in NIA and the legend itself. And finally, assessing how the remnants in the undertype of the shield, specifically, the English lions, and harp strings aligned all led to a final determination of Newman 22-S.





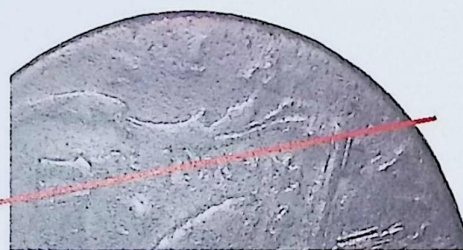
22-S



83-ii UNDERTYPE



22-S



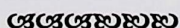
83-ii UNDERTYPE

Virginia 22-S vs. 83-ii aligned to 22-S

I must give Dr. Roger Moore all the credit in helping me narrow down and attribute this variety. We spent several hours and he redirected me from many errant paths until finally concluding that it was indeed a Newman 22-S.

I have enjoyed many new acquisitions over the years. But I must say, this coin provided me with as much fun in analyzing different and complex possibilities as any other coin I have acquired. The journey I had doing the research during these challenging Covid times was made all the more enjoyable by the many numismatic colleagues I interacted with in trying to unravel this new enigmatic discovery.

In this regard, the author would like to thank John Kraljevich and Vicken Yegparian who brought me in to the initial discovery and verification process. Bill Eckberg for assistance in the careful conservation of this piece. Roger Moore for the various Virginia halfpenny aspects, especially the attribution of the undertype. Don Hartman and Wayne Shelby for data and an overall context of Confederation copper excavations in the State of New Jersey. And finally Jack Howes, Buell Ish and Ray Williams for their usual collaboration on anything New Jersey Copper related.





## A SURVEY OF PATENT FARTHING COUNTERFEIT FAMILIES

(Mark A. Sportack)

Patent farthings have been unloved for centuries: first by the people for whom they were intended to help in daily commerce, and then by numismatists. The truth is they formed an important part of America's nascent economy. Harington farthings rejected in England in 1613-1614 have been found archaeologically – in quantity – in James Towne and its surrounding areas. Patent farthings also proved themselves such a nuisance in Colonial Boston that their use in commerce was banned in favor of musket balls. Allegedly, more than half of all patent farthings circulating in Boston during the 1620s were counterfeit. That's a lot of counterfeits!

Counterfeiting was considered a capital crime as coining was a Prerogative Royale. Thus, most counterfeiters took care avoid drawing attention to themselves and their operation. Typically, this meant operating on a small scale – some counterfeiters literally made farthings one at a time as they accumulated copper from clipping coins in circulation. But the potential for profit afforded by patent farthings provided all the incentive for other counterfeiters to establish their own high-volume token houses, complete with roller presses and skilled workforce.

The key to determining authenticity is to recognize that the die images were created from a series of small puncheons. Individual puncheons sometimes wore out and were replaced, creating a means for identifying emission sequence. This approach can also be used to identify counterfeits emanating from the same source. In this article, I will share some of the more interesting families of counterfeit patent farthings that I have found, along with diagnostics to help identifying more examples of each.

### Hollow Monde

My favorite family of counterfeiters is the Hollow Monde family. The Monde, on the real Crown, is a fist-sized pearl that sits atop the crown's cushion and is topped with a gold Cross Patee. On just about every patent farthing, the monde is a solid circle. On the Hollow Monde family, the monde is uniquely presented as a hollow circle with thick walls. This is a sturdy feature that allows attribution to this family on even the most worn examples.

The Hollow Monde family originated during the reign of King James I. I have found just one extremely worn example with an indistinct privy that features a nine-jewel crown. That is so worn attests to its having circulated heavily. Having a nine-jewel crown strongly suggests the fake was made late in the reign of James I, perhaps 1622 or 1623.

Picture 1 shows the finest example I have seen. It has a Cross Patee privy at 12 o'clock on the obverse and is on a round, problem-free flan. The letter, R, is distinctive and



consistent wherever it appears on coins from this counterfeiter. The crown on the reverse exhibits signs of having been recut, possibly to adjust spacing on the roller die.



Picture 1:  
Hollow Monde with Cross Patee  
Privy

The shapes of the Fleurs de Lis in the crowns are also distinctive. Another noteworthy feature is that the privy is rotated 90° counter-clockwise. The split tail should be at the 6 o'clock position of the privy; not the 3 o'clock position. On the reverse, the decorative finial on the harp's head looks more parrot than eagle, and the fore-frame juts out horizontally. Lastly, all the harp strings are bunched up on the dexter side, and the handle is thin and elongated relative to those seen on authentic farthings.

Picture 2 shows another of my examples from this family.



Picture 2:  
Hollow Monde with Flower Privy

All of the hallmarks of this family are evident, from the hollow monde to the distinctive R's. Even the tendency to bunch up the harp strings toward the front of the harp (one string even seems to float upward outside the harp's frame!) remain remarkably constant across all examples I've seen, thus enabling an easy attribution to a particular counterfeiter. The only privy marks I've seen to date from this family are the two shown in Pictures 1 and 2, and a Cross Calvary though other privies may well have been used. In 15 years of collecting, I have only encountered four Hollow Monde counterfeits (one James I, three Charles I)



## Blocky Letters

The premier manufacturer of counterfeit patent farthings must surely be the maker of the Blocky Letters family. This counterfeiting operation began its work in approximately 1622, as the Lennox Token House was transitioning from its five-jewel crown design to the nine-jewel design. Production ran throughout much of the reign of King Charles I, and a careful observer will notice the great pains they took to match the design changes of the Lennox and Richmond Token Houses.

Today, examples are plentiful though patience is required if you are looking for any given reign/privy/variety. These forgeries circulated successfully when new, and still are frequently offered for sale as genuine. Privies known for James I Blocky Letters counterfeits include: Annulet, Dagger, Tun, Mascle, and Fusil. During the reign of Charles I, privies used include: Cross Calvary, Dagger, and Tun (though a distinctly different tun than used during the reign of James I). There are most likely more privies from both reigns waiting to be identified as many of these are misattributed as authentic Lennox or Richmond farthings.

It is worth noting that James I Blocky Letters counterfeits are both more numerous, and better made, than their counterparts bearing Charles I's name. The next two pictures show the progression of design from this counterfeiter.



Picture 3:  
Blocky Letters Lennox  
Counterfeit with Tun Privy



Picture 4:  
Blocky Letters Richmond  
Counterfeit with Tun Privy

These two examples were produced years apart by the same counterfeiter. Many features have changed, as the counterfeiter strove to keep pace with the design evolution of both the Lennox and Richmond Token Houses. Indeed, even the tun privy has changed!



Enough features remain consistent to permit attribution to the same source. The key attributes are the thick, blocky letters on both sides of these farthings. Notably, the T, M, and H are consistent. Most diagnostic are the central Fleurs de Lis and Cross Patee found in the crowns' interior. These are always chunky, the same height, and look more like plus signs than Lis or Cross.

### **Lots of Lis**

If surviving population is any indication of original mintage quantity, the prize for the highest volume production of contemporary counterfeit patent farthings goes to the Lots of Lis family. Their products are not the highest quality, but they must have been made in truly massive quantity as they are plentiful today. I have seen many for sale individually and have been able to acquire 72 of them from an old-time British collector. He bought them as a lot with the intent of conducting a die study. He sold them to me with the condition that I conduct the die study for him and share the results. Additionally, another old-time hoard of 200 came up for sale in the year 2000 through Spink's of London. There are literally hundreds of surviving examples, representing many different varieties and privy marks.

All varieties from this family have one thing in common: the die sinker LOVED his Fleur de Lis puncheon. Lis appear everywhere. For example, all the different privy marks employed by this counterfeiter are variations made with the same Fleur de Lis puncheon. Privies include the Lis Demi, Lis Two, and even the Lis Three – all variations made with the same puncheon. This puncheon was also used to make the scepter heads and even the Fleurs de Lis in the crown's interior. The Lis Two privy is shown in Picture 5: the Lis are stacked vertically. The other two Lis appearing above the crown are the scepter heads though no indication of the scepter handle is evident.



Picture 5:  
Lis Family with Two Lis Privy

The next picture shows another member of this family, with a single Lis privy.



Picture 6:  
Lis Family with Truncated Reverse  
Legend

The keys to identifying examples of this family are the delicate Fleurs de Lis with very droopy arms, use of a Fleur de Lis instead of Cross Patee as crowns' center device, delicate thin lines on both the crown and harp's frame components, and a distinctive curvaceous fore-frame that appears to have been made in imitation of the inverted gouette-shaped foreframe found on later authentic Richmond farthings. The letter, M, too is highly diagnostic of this family. Its legs are extremely thin and splayed slightly outward. It appears mismatched compared to the other letters on these farthings.



While this counterfeiter certainly seems to have achieved high-volume production, it is not clear how long they operated. There does not appear to be much in the way of design evolution, nor are any examples known from the reign of King James I. Rather, my die studies have shown that they likely produced many varieties of very similar architecture in a fairly short amount of time.

### Muffintop

Another of my favorite counterfeit families I call the Muffintop family. Anyone with a maturing waistline can appreciate how the crown's cushion spills out over the confines of the end-crosses, especially on the dexter side.

It is difficult to find examples from this family. I have only found three: this one with Annulet privy, one with a fusil privy, and another so badly corroded that the privy is no longer evident. All are five-jewel designs from the reign of King James I. That design, in conjunction with known privies, allows us to estimate their manufacture date as sometime between 1616 and 1622, though the use of an Annulet privy strongly suggests these were made toward the end of that timeframe. My finest example is shown in Picture 7.



Picture 7:  
Muffintop farthing with Annulet  
Privy



Examples from this family are well-made. The harp is nicely proportioned, and its outline strongly resembles those seen on authentic farthings though its features are noticeably thicker, and the top of the fore-frame is also different. Another difference is the harp pedals are simply four circular voids in the base.

### **Egg-O**

One rare family of counterfeits I call the Egg-O family because of its use of egg-shaped letter O's. I have only seen two examples of this family, both from the reign of King James I and both featuring the small or Demi Lis privy. They also both feature a 0° die axis but are clearly from different die pairings. All indications suggest these fakes were made on a roller press, but their relative rarity today suggests that only one roller die set was used, and that the counterfeiting operation was short-lived.

Picture 8:  
Egg-O farthing with Demi Lis  
Privy

In addition to the unusually ovate letter O's, the harp's handle, half a base, and foreframe are also uniquely distinctive and can be used to attribute examples to this counterfeiter. The crowns feature just five



jewels across the crown's band, yet the crowns themselves have a boxy appearance that is associated with the nine-jewel Lennox design. This suggests the Egg-O counterfeits date to the time when the Lennox Token House was transitioning between five- and nine-jewel designs, perhaps around 1622.

### **Spikey Pommel**

One of the authentic Lennox design architectures featured what appeared to be a saddle's pommel protruding upward from the harp's fore-frame. This feature appears to have been replicated to the best of the diesinker's ability on a family of counterfeits that I call the Spikey Pommel. This "pommel" lacks the definition of that found on legitimate farthings; it is more of a spike than anything else.

The Spikey Pommel family seems to have emerged during the reign of King Charles I, as I have not found any examples from the preceding king's reign. Examples are rare, but not unobtainable: I have found four, all with different privy marks. They include: Annulet with Pellet Within (think dot inside a circle), a stylized Fishhook, a Cross Saltire, and a Cross Patee. Pictures 9 and 10 show different examples from my collection.





Picture 9:  
Spike Pommel with Cross Saltire  
Privy

Picture 10:  
Spike Pommel with Cross Patee  
Privy



This family testifies to the use of individual puncheons to assemble design features. All of the crowns are visually different in shape, yet the shapes of their individual components are highly consistent. Interestingly, the shape of the harp remains remarkably constant throughout this family of counterfeits. The harp is low and wide, with the spikey pommel protected by the overhanging finial (ostensibly an eagle's head). The harp's outline is sufficiently distinctive that it remains identifiable even on heavily worn examples.

All four farthings from this counterfeiter that I have found bear different privy marks, which suggests counterfeiters may have used privy marks differently than the authorized Token Houses. The Lennox and Richmond Token Houses used privy marks to both deter counterfeiting, as well as for internal quality control. All die images on a roller die used the same privy. That allowed them to track productivity per press, as well as quickly identify the source of any potential production issues. Some counterfeiters appear to have been unconcerned with such things. Uncut strips of some counterfeits exist that bear a different privy mark per die image. This helped them evade detection by mimicking many different privies. A few centuries later, that purpose is lost. The lingering impression is that they appear a larger operation than they truly were!

### **Tall Thin Features**

Some counterfeiters clearly possessed more motivation than talent, and the Tall Thin Features family fits that description. I have found three examples from this family, all from the reign of King James I.



The Fleurs de Lis inside the crowns seem well-formed though virtually every other feature betrays the unsteady hand of an unskilled metalworker. The crowns have a very distinctive look: the features are taller, thinner and less symmetric than seen on authentic specimens. The H, T and M, especially, exhibit the tall, thin characteristics that are the hallmark of this die-sinker.

All suffer from a similar affliction – the cut-out puncheon appears to have been undersized relative to the diameter of the die images. Thus, even though all three are well-centered their tops are truncated. As a result, I have yet to find an example with a complete privy. The example shown in Picture 11 bears the remnant of a Quatrefoil privy, and another in my collection has what appears to be the lower half of a Lombardic A.

Picture 11:  
Tall Thin Features with  
Quatrefoil Privy



The reverse also bears some durable diagnostic features that remain useful on well-worn examples. The dexter side of the harp, its fore-frame, is very nearly vertical with no sign of a hand-hold or other upper decorative feature. The shape of this fore-frame is unique to this family. The finial or figural head looks more like a rat resting atop the frame than it does an eagle's head.

### **Fat Cross in a Little Crown**

Another of my favorite counterfeit families is the Fat Cross in a Little Crown. What can I say...Tommy Boy was a great movie! The farthings made by this counterfeiter are truly works of art. The dies, and puncheons, were expertly made and resulted in truly beautiful coins. They are so convincingly made that I have yet to see one correctly advertised for sale as a contemporary forgery.

The crowns and harp are believable facsimiles though there are some giveaways. The crowns, for example, are slightly too small. More importantly, the Fleurs de Lis are laughingly small in the interior of the crown, and the Cross Patee is almost a square whereas on real farthings they are taller than they are wide. The letters, too are slightly off, with some being a little too big (such as the A and the G) and others, most notably the X and E, are slightly too small.



Picture 12:  
Fat Cross in a Little Crown with  
Fusil Privy

I have seen examples of this family bearing various privies including the Tun (barrel in today's parlance), Key, Fusil, and Lis Large; all from the reign of King James I. This family is the pinnacle of prowess amongst the contemporary counterfeiters of patent farthings. All its forgeries were of consistently excellent quality, rivaling that seen on authorized patent farthings.



### Bulbous Crown

The signature of another producer of high-quality counterfeits was an oversized bulbous crown. These counterfeits are popular with collectors, having been photo-documented by Peck. Although extremely well-made, the crowns are more caricature than true copy of those found on authentic patent farthings. Likewise, the harp features a checkerboard style of finial rather than any attempt at an eagle's head. Given the apparent expertise of this counterfeiter, I can only assume these were intentional design decisions rather than an inability to accurately render a copy of a real patent farthing.

Historically, this family of counterfeits is recognized as having used three privy marks: Star, the Star Pierced, and Crescent. All are from the reign of King James I. Of these privies, the Crescent is by far the rarest. The only example I have been able to find was the one depicted as Coin #67 on Peck's Plate #1 and is incarcerated in the British Museum's collection. Everson was the first to point out that the Star and Star Pierced are really different stages of the same privy puncheon though he misdiagnoses the cause as a "blocked die." On the roller die, the void inside the star would have been a tiny raised cylinder. I believe that some of these cylinders work-hardened with use and spalled away thus "filling" the center of the Star. This means that the same roller die could have produced both Star and Star Pierced varieties, likely simultaneously. An example of the Star Pierced is shown in Picture 13.

Picture 13:  
Bulbous Crown Lennox farthing  
with Star Pierced Privy





The example shown ranks amongst the finest known survivors from this counterfeiter. The star privy is a mid-state; not quite fully pierced nor fully blocked. Other key diagnostics are the shape of the crown's end crosses and how they always lean outward. The crown's jewels (there are five) are punched atop a thin engraved horizontal line. This is unique to this counterfeiter. Lastly, the Fleurs de Lis in the crown's center are small, thin, and feature upraised arms.

It's important to recognize that even though I call this family of fakes the Bulbous Crown family, not every patent farthing with a bulbous crown comes from this source. For example, the next picture shows an extremely rare (6 known) patent farthing with a "martlet" privy that both Peck and Everson regarded as an authentic (Peck #51, Everson #s 22a and 22b) large flan Harington farthing.

Picture 14:  
Original Bulbous Crown Harington  
Farthing with Martlet Privy

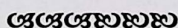
A cursory examination of these two farthings with bulbous crowns reveals that the similarities are only superficial. None of the individual puncheons used to make up the crowns or the harps are consistent with each other, or with known authentic patent farthings. They were made by different enterprises. Thus, both are counterfeits.



## **Conclusion**

The study of contemporary counterfeit patent farthings is in its infancy. Previous efforts to study them were organized by reign and privy, which limits how much can be learned from so diverse a field. By recognizing that patent farthings – and their counterfeits – were made on roller presses, and that the die images were assembled from many smaller puncheons rather than a complex hub, we can establish the criteria for discerning fake farthings from authentic ones. This approach also enables a means of identifying farthings that likely emanated from the same source.

The counterfeit families presented in this article are just an introduction. There are more families known, and even more waiting to be discovered.





## **“AND THE DISH RAN AWAY WITH THE SPOON” A COLONIAL PEWTER PLATE AND SPOON RECOVERED IN THE I-95 DIG**

(Roger A Moore MD and Peter Douvres)

### **Introduction**

During the excavation for Interstate Route 95 through the historic waterfront area of Philadelphia in 1974-1975, metal detectorists were alerted to the presence of abundant colonial artifacts being unearthed. One of the metal detectorists (Douvres) became a frequent figure at both the excavation and at the locations where excavated dirt was dumped. He has a deep love of history and although quite aware of the proper process for archeological excavation and preservation, he also realized that there was an utter lack of any formal archeological attempt to recover and preserve the rich tapestry of artifacts from the excavation. This lack of archeological oversight demanded that he try to preserve as many of them as possible. (Figure 1 shows some of the many hundreds of artifacts recovered by Douvres)

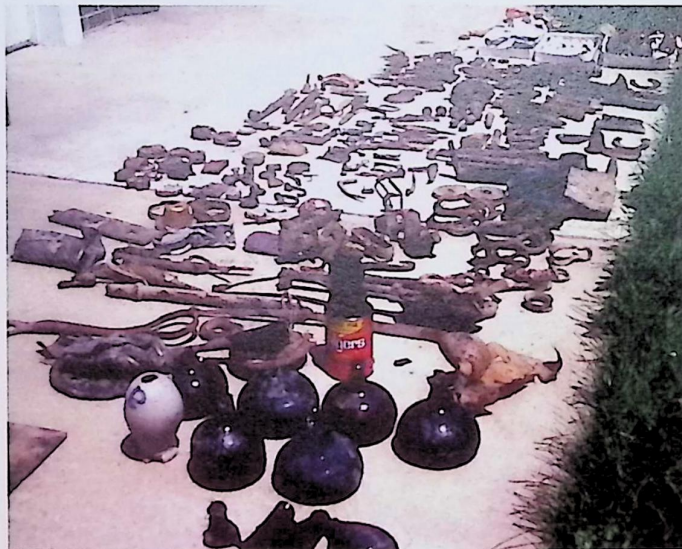


Figure 1 – A few of the hundreds of artifacts found by Peter Douvres which include onion bottles, ship tools, cannon balls, pipe stems, knives, buckles, seals, buttons, gun parts, pewter spoons and plates, hundreds of coins, and many other items.

The excavation for I-95 was on the Delaware River waterfront in the same place where William Penn first landed in Philadelphia in 1682, an area now called Penn's Landing. In the 1700s this portion of the Delaware River served as the Port Philadelphia, one of the most active international ports in the Colonies. The particular spot where large trenches were being dug for the underground portion of I-95 occurred over the area where Dock Street and its associated creek met the Delaware River. This part of the Philadelphia waterfront was teeming with merchants and businesses, not the least of which was the Blue



Anchor Inn and Tavern frequented by the many sailors and voyagers during their coming and going. Wharfs were constructed out into the river all along the waterfront to accommodate the many ships transporting cargo all over the world. (Figure 2 is a 1770s depiction of the Philadelphia Dock Street area and the Blue Anchor Inn)



Figure 2 – Blue Anchor Inn in the 1700s was the site where Route I-95 was being constructed in the 1970s.  
(Courtesy of the Independence Seaport Museum)

On November of 1974 the excavations began and word spread quickly concerning hundreds of artifacts being revealed by bulldozers and front loaders. Active metal detecting and surface searching ensued in the freezing weather and continued for some three months before the excavations were closed to the public. However, though closed to the public, construction of I-95 continued, and the more persistent detectorists followed the loaded dump trucks from the excavation to the three South Philadelphia sites where the dirt was being dumped. Interestingly, no Philadelphia archeologists were involved during this time and no attempt was being made to preserve the rich Philadelphia waterfront history that was being arbitrarily dug up and dumped elsewhere.

The two artifacts that are the subject of this paper are a pewter spoon and a pewter plate. The fact that both artifacts were found during the same excavation brought to mind a nursery rhyme that dates back to the colonial era when both were made.<sup>1</sup> The pewter spoon was recovered by one of the authors (Douvres,) at the actual construction site, and eventually donated to the Hellenic University Club of Philadelphia to raise scholarship

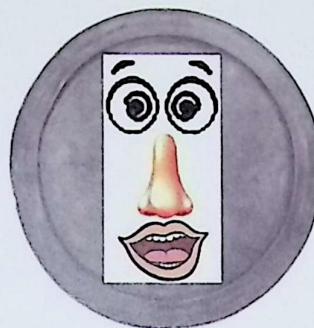
<sup>1</sup> Opie I, and Opie P; *The Oxford Dictionary of Nursery Rhymes* (Oxford University Press, 1951, 2nd ed., 1997), pp. 203–4. The modern version was adapted from an old version that dates back to 1587 London.



funds to support undergraduate and graduate studies. The spoon was bought at auction by a friend, who had it framed and gifted it back to the author.



*Hey Diddle, Diddle!  
The cat and the fiddle,  
The cow jumped over the moon;  
The little dog laughed  
To see such sport,  
And the dish ran away with the spoon*



The plate was also recovered by Douvres but at one of the sites where the excavated dirt was dumped.<sup>2</sup> His description concerning how he acquired the plate follows:

*Truck after truck was dumping the dirt and bulldozers would immediately spread out the dirt. I saw a truck unloading dirt and what looked to be a plate fell out of the truck. Immediately I dashed up to the truck (not a safe practice) to retrieve the plate which turned out to be a John Pennington pewter plate. It is amazing that this plate was not damaged. I was lucky to get the plate since it was seen by a number of others that had followed the truck and I was just able to get to it a little faster than the others. Surprisingly and disturbingly, Philadelphia had no archeological group excavating and recovering any artifacts. If it were not for the many "amateurs" going to the construction sites, all of these artifacts would have been lost. I donated most of my artifacts to two Philadelphia museums – The Independence Seaport Museum of Philadelphia and the Atwater Kent Museum whose collection was eventually acquired by Drexel University.*

Though neither of the pewter eating utensils are numismatic items, they both date back to the early colonial period of Philadelphia and were recovered in the same area as many other colonial coins and counterfeits.<sup>3</sup> Due to the connection of the pewter wares' connection to Philadelphia's and England's colonial history, an article on the spoon and plate for the Colonial Coin Collectors Club did not seem to be too great a stretch.

<sup>2</sup> Shelby W, "The Philadelphia I-95 Site: A Second Metal Detecting Bonanza in 1988," *C4N*, Fall Issue, Vol. 22, No. 3, 2014, pp. 34-36.

<sup>3</sup> Moore RA, Knight D, Douvres P, Shelby W, Hartman D, and Bruns C, "Evaluation of Lead/Pewter Cast Counterfeit Coins Found in Philadelphia During the Construction of Route I-95," *Journal of Early American Numismatics*, In publication December 2020 issue. Also see Moore RA, Knight D, Douvres P, Shelby W, Hartman D, and Bruns C, "Evaluation of William III Cast Copper Counterfeit Halfpence Found during Construction of Route I-95 Through Philadelphia," *Journal of Early American Numismatics*, In publication December 2020 issue.



## The Spoon

The spoon, shown in Figure 3, is exactly eight inches long with a bowl 1 5/8 inches wide. The bowl has a depth of 7/16th of an inch. The spoon weighs 888.3 grains. X-ray florescence was performed and the results of the analysis are shown in the Chart 1. One will note that the metal content is primarily tin (88%), while copper is second at 9% and a small amount of lead and iron make up the rest of the metal content.



Figure 3: The A) Top view, B) Bottom view and C) Side view of spoon.

Chart 1 – X-Ray Florescence of the Spoon

| METAL | TIN            | COPPER        | LEAD           | IRON          |
|-------|----------------|---------------|----------------|---------------|
|       | 87.74 (±) 1.49 | 9.09 (±) 0.39 | 0.97 (±) 0.123 | 1.68 (±) 0.34 |

The Maker's Mark on back of the spoon's stem is shown in Figure 4. One can see the name S – ELLIS, as well as two Xs imprinted into the stem.



Figure 4: Back of stem showing the makers mark – S - ELLIS and the two Xs and a close-up of the S – ELLIS.



## History of the Pewter Spoon

Andrew Ferrar from the Pewter Society provided information concerning the spoon's origin in a May 1, 2020 dated email:

*This is an English pewter spoon with Hanoverian stem made by Samuel Ellis I working in London at Basinghill Street from 1727 to 1765 when he retired. His son Samuel Ellis II worked as his successor 1754-1792. The marks are recorded to Samuel Ellis I both the Ellis label and the X. He was a known spoon maker. We have no record of his son's marks. This attribution is consistent with your earlier thoughts that the spoon was from the colonial period of Philadelphia, PA somewhere between 1700 and 1750.*

## The Pewter Plate

The Pewter plate is in excellent condition for having spent 300 years buried in the Delaware River mud. (Figure 5) The plate's metrological data indicates a weight of 0.337 kilograms (0.743 pounds,) a diameter of 8 1/8 inches, a total width of 3/8 inch, and an inner bowl depth of 1/4 inch.

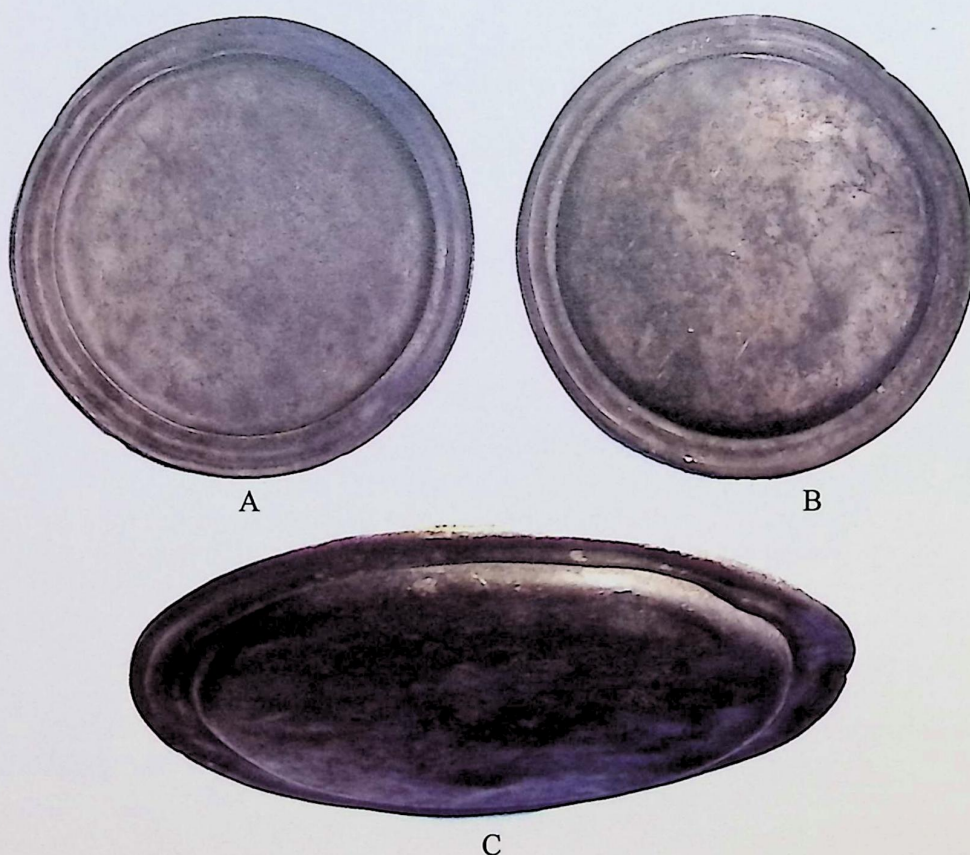


Figure 5 – Pewter plate seen from the A) top, B) bottom, and C) bottom edge.



Chart 2 – X-Ray Florescence of the Plate

| METAL | TIN            | LEAD          | COPPER        | IRON          |
|-------|----------------|---------------|---------------|---------------|
|       | 87.11 (±) 1.86 | 1.99 (±) 0.17 | 6.72 (±) 0.32 | 3.97 (±) 0.47 |

X-ray florescence was performed four times on the plate with the averages of the reading shown in Chart 2. One can see from the XRF data that the plate is a high quality pewter with the primary metallic content being tin at 87%. However, the second primary metal is copper at 6.7%, with lead at only 2%. The low level of lead was advantageous in decreasing the plate's user from developing lead poisoning!

Of interest on the reverse of the plate are a number of imprints or markings identifying the maker of the plate and his place of business. (Figure 6) In particular, the maker's mark, "Е. РЕИИИГТОИ" is prominently placed below two duplicate stamps of a rose covered by a large crown which is in turn is topped with the word "TAVISTOCK" placed inside an semicircular enclosure. Note the reversed "Ns" in the maker's mark. The origin of these marks are discussed below.



Figure 6 – Imprints on the bottom of the plate saying "Е . РЕИИИГТОИ" and two elaborately crowned roses with the word "TAVISTOCK" incorporated in a space over the crown.

### History of the Pewter Plate

The clear markings on the bottom of the plate provide valuable information about its origins. The Pewter Society was contacted concerning any information they might have about the maker of the plate and the response from Andrew Ferrar was:

*These plates were made by John Pennington who was working at Tavistock in Devon. (England) He was also a bell founder; unusual for a pewterer. There were two John Penningtons; father and son and they both seem to have used the same marks. John Pennington I working 1655 to 1709 [and] John Pennington II working 1692-1754. There are two plates of the same size in the Museum of North Devon, Barnstaple and my guess is that yours is by the earlier pewterer.*



Additional information was provided by David Houlston, an expert in antique pewter at Bonhams (an International Fine Art Auctioneer & Valuer.) He thought the plate's manufacture dated to around 1680, which corresponds with the time the elder John Pennington was active as a pewterer.

The City of Tavistock in England, where John Pennington worked, dates back to the 800s and many archeological remains from both the Bronze and Iron Ages have been recovered there. In the 1500s the town was active in mining copper, magnesium, lead, silver, and especially tin. In fact Tavistock received the distinction of being one of the "Stannary Towns" where all the mined tin was weighed, stamped and assessed for duty, the proceeds of which were passed on to the Crown. However, by the 17<sup>th</sup> century tin mining was decreasing and the town became a center for trade in cloth.<sup>4</sup>

Therefore, with the combination of mined copper, lead, and tin at hand, it is not a huge leap to see that a pewterer having all the needed elements for his profession would flourish.

### **Where should these important artifacts reside?**

Many of the artifacts found at the Philadelphia waterfront belong in museums. The danger of having them in private collections is once the collector dies, the families do not realize the items' historic importance and unfortunately throw them in the trash. It is astounding that archeologists were not involved from the beginning with the I-95 excavations, so the recovery of the artifacts by amateurs cannot be overly criticized. The difficulty now is what to do with the many artifacts that still remain in private hands. Interestingly, items found under non-archeologically supervised circumstances are increasingly being rejected by museums even when donated for free. Correspondence with Janine E. Skerry, Ph.D., Senior Curator of Metals, The Colonial Williamsburg Foundation was as follows:

*In recent decades the code of ethics also prohibits its member museums from acquiring "dug" items by gift or purchase. Materials recovered from scientifically undertaken archaeological excavations can and should be retained by appropriate government or private organizations (including museums) for study purposes, but "pot-hunting" and "detectorist" activities are discouraged with few exceptions because they destroy the archaeological record. So, while Colonial Williamsburg has large and important archaeological holdings, they are for the most part items our own staff archaeologist have recovered or collections which were acquired many decades ago. Unless there is a major revision of the museum code of ethics (which is unlikely), museums who are accredited by the American Alliance of Museums will neither purchase archaeological artifacts nor accept them as gifts.*

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<sup>4</sup> <https://www.tavistock.gov.uk/information/about-tavistock>



Therefore, the conundrum for those presently holding important historic artifacts, is what to do with them at the end of life.

### Other I-95 Plates

Though the presented pewter plate is the oldest and best preserved plate known from the I-95 recoveries, there were at least 4 other pewter plates found during the excavations, which have been donated to various museums that would accept them. One of these plates was found by Richard Paull<sup>5</sup> and resides at the Independence Seaport Museum. Three other pewter plates were donated to the Atwater Kent Museum by Peter Douvres, which have since gone to Drexel University. The plate donated by Richard Paull has a number of maker's marks on the reverse (see Figure 7 A for a view of the bottom of the plate) which has with three different types of imprints (see Figures 7 B, C, and D). The pewter plate is thought to have been made by "Richard King" in "London," though the marks are somewhat obscured by wear and damage. Richard King worked as a pewterer on Gracious Street in London from 1700 to 1750. His son took over the business and continued to make pewter plates into the late 1700's.



Figure 7 – View of the A) bottom of a pewter plate donated to the International Seaport Museum by Richard Paull showing a number of markings including B) RICHARD KING, C) R KING IN LONDON, and D) the letter "F" punched three times and the number "2" punched once in a random manner. (Courtesy of the Independence Seaport Museum, Courtesy of the photographs to Dan Knight)

### Conclusions

Numerous historically significant artifacts were found by armatures during the excavation of Interstate Route 95 through the Delaware waterfront of Philadelphia. Two of these artifacts were a pewter spoon dating from the early 1700s and a pewter plate dating to the 1680s. Both were made in England by well-known pewterers, the spoon by Samuel Ellis in London and the plate by John Pennington in Tavistock. It is fun to imagine how these eating utensils ended up buried in the mud of the Delaware River for the past three

<sup>5</sup> Paull, WR; "Bicentennial Bonanza," *Western Treasures*, April 1976, pp.52-54.



centuries. Perhaps some ship's Captain having spent the past three months arduously sailing from London to Philadelphia was finally settling down to relax with a pewter plate full of a steaming hot meal accompanied by a spoon, and a large pewter tankard of beer. Due to the unseasonably hot weather the Captain decided to enjoy his repast in the refreshing open air on the deck of his ship. Balancing his plate of food with the spoon on the railing of the ship, he took a large gulp of beer. Unfortunately at the same time an errant wave struck the ship's side. The sudden bounce sent the plate, spoon, and hot meal over the side into the water to be lost for some 300 years until found by a bulldozer and an ardent metal detectorist. At least the Captain still had his tankard of beer to console himself.



## Early American Coppers



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## **C4 LIBRARY BOOK REPORT: RICHARD C. DOTY'S *THE SOHO MINT & THE INDUSTRIALIZATION OF MONEY***

(Joseph Daragan)

Doty, Richard G., *The SOHO Mint & the Industrialization of Money*, National Museum of American History, Smithsonian Institution in association with Spink and the British Numismatic Society, British Numismatic Society Special Publication No. 2 (London, 1998) (University Press, Cambridge) ISBN 1 902040 03 1

### **Synopsis**

Matthew Boulton founded the Soho Manufactory in Birmingham in 1764. He entered into a partnership with James Watt in 1773. Under the name Boulton and Watt, Watt's steam engines went from pumping out mines to more universal applications, "and the Industrial Revolution received its primary source of power." (p. 16). One application that Mathew Boulton decided to pursue was the production of coin blanks and the establishment of a mint to strike coins. Following Boulton's death in 1809, his son Matthew Robinson Boulton continued the business of the Soho Mint. The Mint was dismantled and sold in 1850.

There were three Soho mints, powered by steam. The first mint was constructed between 1788 and 1789. It was replaced by an improved mint in 1798, which operated until 1813. Matthew Robinson Boulton constructed the final mint in 1826.

Richard Doty recounts the history of the Mints in Chapter 1, Soho's Story. Soho's first coinage order in 1786 actually was struck for the East India Company on presses in London. Doty discusses the difficulties Boulton encountered in establishing his mint, particularly in dealing with Jean-Pierre Droz, who promised much but achieved little. In the course of striking copper coins and tokens, such as the Monneron tokens and the 1797 Penny and Twopence pieces, Boulton hit upon a new business plan. Instead of striking coins, Boulton would sell steam-powered mints.

Richard Doty describes Boulton's hits and misses in providing mints to Russia, Denmark, Brazil, India, and Mexico. Chapter 4 explores Soho's role in rebuilding and modernizing the Royal Mint.

Various Americans approached Matthew Boulton seeking assistance in their coinage projects. Two South Carolinians, Charles Borel and John H. Mitchell, each asked Boulton to strike copper coins for South Carolina. Mitchell later proposed that Soho should mint £200,00 of gold, silver, and copper coin for the United States. John Jarvis asked Boulton to strike 300 tons of Fugio cents. None of these proposals bore fruit.

Soho Mint would strike no coins for the United States, or for any state. Yet Soho had a major role to play in U.S. copper coinage. Between 1797 and 1837, the Soho Manufactory would supply almost all the prepared blanks for cents and half cents. Richard Doty discusses the history of Soho's blank production and copper shipments in Chapter 9.



In “Enduring Impressions: What Soho Struck” (Chapter 10), Doty examines the actual coinages struck by the Soho mint. Previous chapters primarily concerned Soho’s technology, workforce, contacts with clients (actual and prospective), and commercial history. Chapter 10 discusses the production of copper tokens, English and Irish coins, and coins for the East India Company and the Sierra Leone Company. Doty estimates mintages for several of these issues.

If one is interested in English coins, or the modernization of minting processes in the early 19<sup>th</sup> century, this book is worth reading cover to cover. If one is more interested in U.S. state coinage, or U.S. mint coinage to 1836, I’d recommend reading chapters 1, 9, and 10.



Mark Vitunic’s timely commentary on  
the cancellation of our [physical] Baltimore convention...  
Thanks for the chuckle at a difficult time, Mark!





## Chapter 4 - Grading Confederation Era Coppers

The State Coppers of our Confederation Period are the forefathers of our Federal large cents and half cents. To understand the difficulties in placing grades on these coins, it is necessary to have some knowledge about the minting process used in their manufacture. The earliest of the state coppers were struck in 1785 and production ceased “officially” in 1788.

The economy of post Revolutionary War America and the proliferation of counterfeit British halfpence circulating here prompted New Jersey, Connecticut, Massachusetts and Vermont to pass legislation to introduce their own coinage. The Articles of Confederation loosely bound the thirteen rebellious colonies together and recognized their right to produce their own coinages. Upon the ratification of the Constitution, the states’ right to strike coins was rescinded, and only the Federal Government could legally produce coinage.

Detailed in-depth information for all of the copper coins of the Confederation era can be found in specialty reference books, auction catalogs and specialty publications such as the *Colonial Newsletter (CNL)*, the *Colonial Coin Collectors Club Newsletter (C4N)* and of course, *Penny-Wise (P-W)*, the official publication of EAC. (See the *recommended references* listed with each type.)

### *The Planchets*

The planchets were from copper that was recycled from any source available at the time. The copper was refined in a furnace and poured into molds. The quality of the copper after refining varied greatly. Impurities, bubbles, and other problems were often encountered. These bars of copper were then formed into sheets, which were the thickness of the desired planchet. A trip hammer was sometimes used in the process, but all locations used rollers to obtain the eventual desired thickness. The copper sheets were rolled to the appropriate thickness for the diameter of the planchet to be cut. As an example, New Jersey had a mint in Rahway, and a second mint operating in Morristown. The Rahway Mint screw press used dies that were about 28-29 millimeters in diameter. The Morristown Mint used dies that were at least 30 millimeters in diameter. Because the legislation authorizing the coinage required each coin to weigh 150 grains, the larger planchet Morristown coins required a thinner planchet than the smaller diameter Rahway products.

Uniformity of planchet thickness was important, but the planchet surfaces were not always perfectly parallel. With a planchet of irregular thickness, the dies striking such a planchet would produce a coin with good detail on the thicker side and less (or no) detail on the thinner side. So an uncirculated coin could theoretically have a significant part of the design missing.

Air bubbles in the copper could cause striations (parallel lines in the planchet where there is a void) when rolled to the proper thickness. These could sometimes obscure features of the coin.

The planchets were cut out of the copper sheets using a “cookie-cutter” type device, possibly operated by the same screw press that was used to strike the coins. These planchet cutters would fail after a time and cause variations in the rim. When cutting planchets from the strip, the person at the helm could try to get too many blanks out of the strip and overlap the strip edge (or a hole from an already-punched planchet), causing some planchets with edge clips and circular clips. There are also misplaced planchet cutter marks where the planchet had started to be cut out, then the press operator decided to reposition the cutter and make the final cut. This would result in arc lines across both surfaces of the planchet, generally still visible after being struck.

All this being said, there was another source of planchets – copper coins already in circulation! This was very profitable for the coiners. As an example, NJ Coppers were valued by legislation (and being accepted in NJ tax payments) at 15 to a shilling. CT Coppers were valued at 18 to the shilling. Striking a CT Copper



coin with NJ Copper dies immediately increased its value by ½ without going through the labor-intensive planchet manufacturing process. For this method to work, the coin being used as a planchet would need to be annealed, or softened, so that the strike of the new dies would completely obliterate the original designs. Sometimes this worked (so that there is no evidence of an undertype); sometimes the undertype is partially visible, and on rare occasion, more of the host coin is visible than the new device. These fascinating coins can cause difficulties with grading.

### ***The Screw Press***

All of the state coppers were struck using screw presses. These were rather large machines, hand operated by (sometimes) three people – two to turn the screw and one to insert the planchets. A second hand eyewitness account has been saved for the ages in Sylvester Crosby's book *Early Coins of America* (1875) on page 287:

We are indebted to John H. Hickcox, Esq., of Albany, N.Y., for a copy of a letter from F. B. Chetwood of Elizabeth, N. J., dated March 19, 1858, who gives the following particulars:

*"My Mother, the daughter of Col. Francis Barber, is now seventy-six years old, and says that all of her recollection on the subject of your enquiry is that when she was a child of ten or twelve years old, she used to go into the house on the adjoining premises to her father's residence in this place to see them make coppers – The business was carried on in a room behind the kitchen, by Gilbert Rindle and a person whose name she thinks is Cox – The modus operandi was as follows – In the middle of the room was a wooden box or pit sunk into the floor several feet deep, in the middle of which pit was placed an iron Die, the top of which was about level with the floor of the room – A workman sat on the floor, with his legs inside the pit – He placed the smooth coppers on the Die and when stamped, brushed them off the Die into the pit – The impression of the copper was made by a screw-press which was worked by two men, one at each end of an iron bar or horizontal lever, attached to the screw at the center of its length, which was about nine or ten feet long.*

*"My mother thinks it was in operation only a year or two, but her recollection on this point is not very reliable.*

*"The copper was brought to that house, all finished, as she thinks, except the stamping – She has no recollection of any other branch of the business being carried on there – She recollects that the copper when coined was put into kegs and sent off somewhere, and that her mother used to purchase a bureau drawer nearly full at a time, and pay them out in daily use for household expenses."*

This recollection of an elderly eyewitness gives us a mental image of what the screw press looked like. We are fortunate to have it. It is also significant that this described screw press was owned at the time by Mathias Ogden (1754-1791). In Frank H. Stewart's (1924) book, *The History of the First United States Mint*, on June 3<sup>rd</sup>, 1794, Hannah Ogden (widow of Matthias) sold a "coining press" to the United States Mint for \$47.44. That was about two months' pay for the average workman at the Mint at the time. So it appears that the same screw press that made many of the NJ Coppers also probably struck many of our early large cents and half cents.

The manual operation of the screw press can play a big part in the coin's appearance. Each swing of the operating bar can produce different amounts of force. Some days the operators could be more vigorous than others. Also, the screw turns more easily right after being serviced and greased than after being operated a few thousand times. So variations in striking pressure can play a significant role in the appearance of the finished product.

### ***The Dies***

The state copper dies were each hand made. There are indications that a central device punch was used in some instances, but the majority of the work (strengthening, adding numerals and letters) was done by



hand. The legends and date were either made using punches, or hand engraved into the die. Sometimes the legends could be punched, but the date was hand engraved. Some legends used punches to start a letter, and then the remainder of the letter was engraved by hand. An example would be using a "P" punch and then engraving the tail to make it into an "R."

How deep the designs were punched/engraved into the die could determine how well they appeared on a coin. As an example, if a shield on the reverse of a NJ Copper was engraved too deeply into the die, an average striking pressure may show no shield lines in the coin, while the very rare coin that was heavily struck will show shield lines. Knowing the die characteristics for what you collect is very important. An UNC coin could have no shield lines while a VF coin could show the lines prominently.

The hardening of the dies was very critical, and often based as much on luck as skill. When the dies were made, the steel was softened to allow the devices to be easily punched/engraved. After the die was finished and the engraver was satisfied, it needed to be hardened before being put to work. Steel is hardened by heating it in a furnace, and then quickly cooling it. The cooling process was usually accomplished by dunking the red-hot die in a mixture of cold water and oil.

The tricky part here is that if the die was too hard, it became brittle and would crack early and be taken out of service. If it was not hard enough, the die would wear out too soon. If it was hardened too quickly, the outer region of the die could be hard while the central portion of it remained soft. This would result in bulging dies – where the legends are strong and the central device is weak or non-existent.

Dies were expensive and time consuming to make. Therefore, the mints often used the dies until they were no longer serviceable. The late state of the dies could produce coins which appeared to be worn. Being familiar with the die states of the variety you are studying can be of great help when determining the grade of a coin.

To the best of our knowledge, no dies for the state coppers still exist. Finding one would tell us a lot about the minting process. We still have hope that some elderly person in Rahway has a "paper weight," passed down through the family, that will one day be discovered to be what it truly is. We really don't know what the dies looked like. Were they cylindrical bars with the design at the end? Or could they have been on the end of square bars? Or might they have been smaller blocks attached to the end of a bar? How were they attached to the screw? All these questions await further numismatic research.

### ***Post Strike Considerations***

In the 225 years since these coins were placed into circulation, they have been subjected to innumerable humiliations. After striking, the coins were not placed in cotton envelopes and then into 2x2 envelopes! Mrs. Chetwood described a process of loading the coins into kegs and shipping them somewhere. So right off the bat, we have the possibility of contact marks resulting from abrasions in the keg. Imagine what abuses that keg went through in shipping!

We collectors often fail to realize that the colonial minters did not strike these coins for our personal amusement – these were utilitarian objects made to facilitate commerce and hopefully make the minters rich. No special care was taken after minting. We do have the rare examples today that have not seen circulation, for whatever reason. They could have been forgotten for decades in a desk drawer and then valued as a family heirloom. Or the small handful of collectors at the time (mostly in England) could have sought and acquired nice examples. But for whatever reason, the rare flaw-free uncirculated state copper is something beautiful for us to behold – it can take your breath away!

Most of the state coppers saw at least some circulation. This circulation is evidenced by: wear of the details on the coin; edge dings from being dropped; scratches from contact with other metal objects such as other coins in a coin pouch; and, corrosion from being stored in a humid atmosphere or from burial in the ground. Many of these pieces have problems more severe than those caused by circulation or environmental forces.



Some were holed when nailed to a beam or door frame of a building for good luck. Some have two holes indicating use as a button or humdinger. Some were engraved or counterstamped for use as mementos or advertising. Some collectors appreciate and actively seek out state coinage whose service exceeded that as a medium of exchange.

### ***Grading State and Fugio Coppers***

Collectors of colonial and Confederation era coinage don't seem to be as obsessed with grade as others are in the hobby. There is an appreciation for the coins regardless of grade, for their historical significance and what the characteristics of the coin can tell us. Sure, we attempt to obtain the nicest coins we can. A number of researchers have constructed Condition Census reports listing the six finest coins of each variety. We've never seen these reports agree completely with each other—they are just the opinions of those compiling the information (not unlike certain large cent condition censuses, come to think of it!). On the other hand, we have never seen any of the collectors that own these high-grade coins have an argument over ranking. Collectors of the high-grade coins seem to enjoy studying our “affordable” coins as much as we enjoy their coins. There is a camaraderie among collectors of pre-Federal coinage that we find difficult to put into words. But we hope that through what we leave behind, future generations of collectors will view us as all being friends who both competed for coins and shared information in a friendly manner.

Grading has always been a controversial area in numismatics. Nowhere is it more so than with our early coppers. We have seen two large cent collectors argue until red in the face about the grades of their coins. In reality, grading is largely a personal opinion. There are some collectors who rely on the grading opinions of others, such as dealers they respect, auction catalog appearances, labels on grading service holders. Others consider it part of their personal enjoyment of the hobby to form their own opinions of grade, and educate themselves by viewing as many coins as possible and learning the characteristics of the different die varieties.

Grading the Federal coins requires a learning curve that takes time and experience. Grading the state coppers requires *even more* of a learning curve due to all the variables we have discussed. On the other hand, it can be a bit simpler too. In general, collectors of colonial and Confederation period coinage do not use numerical grades. We use the hobby standard adjectival descriptions of:

About Good (AG)  
Good (G)  
Very Good (VG)  
Fine (F)  
Very Fine (VF)  
Extremely (Extra) Fine (EF)  
About (Almost) Uncirculated (AU)  
Uncirculated (UNC)

But verbal notations are also required. For instance, as we all know, all VF coins are not of equal quality (or value). For half and large cents, *CQR (Copper Quotes by Robinson)* attempts to do this by classifying coins by grade and then by “Choice, Average or Scudzy.” In general, after assigning a wear grade to a pre-Federal coin, more than a one word description is necessary. You can see this in the cataloging of major colonial collections and in Fixed Price Lists that dealers send out. A few words about strike, color, defects or unusual characteristics are all important. Net grading is the process of taking the sharpness grade and lowering it based on the coin's defects. It can be very different for different collectors – what bothers one collector about a coin may not bother another. For pre-Federal coins, we usually use the sharpness grade and just describe the defects, as Sheldon recommended that large cent collectors do.

In attempting to describe how to grade the state coppers here, it must be kept in mind that some of the characteristics that you should look for may just not be present on the variety that you are inspecting,



or they could be obscured for a number of reasons. So the entire coin must be looked at, allowances made for the variety, and a grade then determined. The coins chosen for representative examples of different grades are all common varieties for their respective series, and are available in conditions that range from Poor to Uncirculated.

### ***Why is it a challenge to grade State and Fugio Coppers?***

It is interesting to note the following: *The New Jersey Copper Coinage* (Siboni, *et al.*, 2013) makes no reference to grading. *The Copper Coins of Vermont* (Carlotto, 1998) only stated how problematic grading is for Vermonts, but did not give any grading guidelines. *The United States Fugio Coinage of 1787* (Newman, 2007) makes no reference to grading. The *Whitman Encyclopedia of Colonial Coins* (Bowers, 2009) uses three pages to discuss grading colonials, but gives no guidelines. The only modern work that gives even a minimal reference to grading Confederation coinage is the Breen (1988) *Encyclopedia*. None of the major modern reference books gives any guidelines for grading our state coins.

Why is this the case? Is grading pre-Federal coinage *so* problematic that none of these experts understand how to grade the coins about which they write? We doubt that. Guidelines for grading these coins *do* exist, and the specialists *do* understand them. Why, then are so few willing to put grading guidelines into print? We believe it is because there are so many exceptions to the rule that many of the coins you encounter for grading may not follow these guidelines *exactly*. A perfect grading guide would contain grading parameters for each individual die variety – more than 600 for the state coinages and Fugio series. However, this is not practical, and even if such a 1200 page work were written, there would still be exceptions to the rule because of all the minting variables we've already discussed. But in spite of friends questioning our sanity in attempting this project, your authors (and fellow collectors) move on. Our purpose is not to impress the experts who already know everything, but rather to make early coppers more understandable to those who don't *yet* know everything.

How would you grade the coin below?



And how would you grade this coin?



The conditions of these two coin images seem to be vastly different. Would you rather own the first coin with sharp legends and nearly full details or the second with the date and legends about gone and the figure ill-defined? In fact, these images are of the obverse and reverse of *the same coin*. They have exactly the same amount of wear. The mint utilized a worn reverse die (for a counterfeit British halfpenny) with a new Vermont obverse. *This coin must be graded by the obverse only*. This illustrates a general rule that these coins should be graded according to the sharpness of the stronger side. For the early US Mint products, if the amount of detail remaining on the obverse and reverse differ significantly, grade by the obverse.

There is nothing more important for grading Colonial and Confederation coinage than experience obtained by studying the varieties and viewing as many coins as you can. Use the information in this book to guide you in gaining that experience.



## New Jersey Coppers (1786-1788)

On June 1, 1786, the New Jersey General Assembly passed “An Act for the Establishment of a Coinage of Copper in this State.” This act specified that Walter Mould, Thomas Goadsby and Albion Cox (later the first Assayer at the US Mint in Philadelphia) were to produce £10,000 of coppers, valuing them at 15 to the Shilling, and weighing 150 grains each. This equates to a total of 3 million coins authorized. The state was to receive 10% of the value coined, paid quarterly to the Treasurer.

Shortly after this contract was agreed to and signed, a disagreement caused the three coiners to dissolve their partnership. On November 22, 1786, the Assembly passed a bill to allow Goadsby and Cox to mint two-thirds of the contracted coinage separately from the one million coins that Mould was required to produce. Goadsby and Cox set up their mint at Marsh’s Mills in Rahway, NJ, while Mould set up his mint in Morristown on the property of Justice John Cleve Symmes called “Solitude.”

With two mints, there were two different sets of minting equipment and also dies with different characteristics. Typically, the Morristown coinage is of a larger diameter, varying from 29.5 mm to 33 mm. The Rahway coins are typically 27 mm to 29mm. There are exceptions that interest the specialist.

Both mints were plagued with problems – debt, litigation and such. Both ceased operations in 1788. Whether they actually struck the full three million coins between them, we don’t know. BUT, the State did receive its full 10% of the legislated £10,000.

We don’t know what happened to the Morristown Mint equipment when Mould fled from creditors, but we know that the Rahway screw press was relocated to the property of Matthias Ogden in Elizabethtown. Ogden continued to strike New Jersey Coppers, possibly using other circulating copper coins for planchets. Presumably, that is the same screw press Mrs. Hannah Ogden eventually sold to the US Mint as a coinage press.

In addition to these three minting locations, we know from Crosby (1875, p. 283) that John Bailey was striking New Jersey Coppers in New York City. Although there is no contemporary proof, many of today’s scholars believe that Bailey was responsible for the “Running Fox” coinage. Also, without contemporary evidence, many New Jersey Copper specialists speculate that the “Camel Head” New Jersey Coppers were struck at Thomas Machin’s Mill in New York.

With all the different mints and personnel, grading NJ Coppers can be a challenge, as it is with all of the Confederation copper coinages.

**Recommended references:** Crosby (1875), Maris (1881), Bowers (2009), Demling (2012), Siboni *et al.* (2013); Ford I, Griffiee, Taylor and EAC 1976 auction catalogs.

### About Good

OBVERSE: Only parts of the legend show. The horse’s head is visible but may fade into the field.

REVERSE: Only parts of the legend show. The shield lacks most details and may fade into the field.





### Good

OBVERSE: The legend is complete but weak in areas. The horse's head is fully outlined, as is the plow.

REVERSE: The legend is complete but weak in areas. The shield is fully outlined, and some central details may start to appear.



### Very Good

OBVERSE: The legend is defined. The horse's head starts to show some details. The plow shows some details also.

REVERSE: The legend is defined. The shield edges are still not well defined, but half of the lines within the shield can be evident.



### Fine

OBVERSE: Eye, nose and hair details start to appear.

REVERSE: The shield outline is well defined and  $\frac{3}{4}$  of the lines are visible within.



### Very Fine

OBVERSE: Eye, nose and hair details are all evident. The lines within the plow are defined. Legend is very clear.

REVERSE: The shield shows nearly all of the lines. The vertical and horizontal lines in the very center of the shield show wear.





**Extremely Fine**

OBVERSE: All design elements are well defined. The high points of the horse's head and plow show wear.

REVERSE: All design elements are well defined. The central part of the shield shows a slight rub.



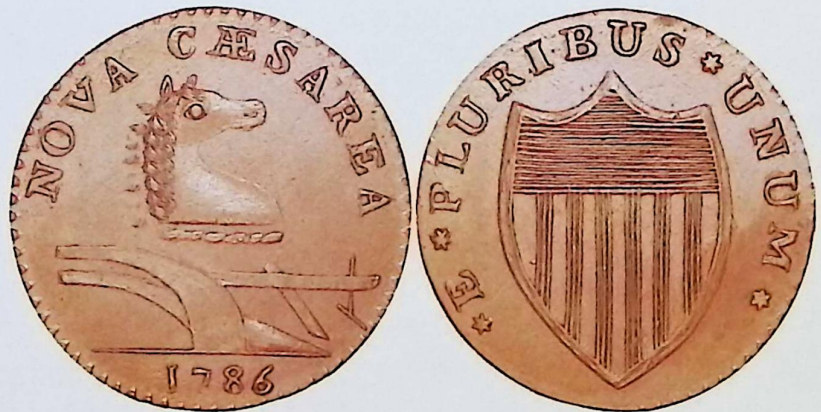
**About Uncirculated**

The coin has friction but has remaining luster between the high points of the design.



**Uncirculated**

There is no trace of wear. The coin has full luster and original-looking color, and marks are minimally distracting.





## Connecticut Coppers (1785-1788)

On October 18, 1785, Samuel Bishop, James Hillhouse, Joseph Hopkins and John Goodrich petitioned the "Honorable General Assembly of the State of Connecticut" for permission to establish a mint for the purpose of coining coppers. They proposed to produce coins of good copper and of the same weight as British halfpence for a period of 10 years and pay the state 5% of their production for this privilege. This payment would be made twice a year.

On October 20, a bill was passed approving this petition. Several conditions were added to the original petition. The legends and central devices for the coins were given, production total was not to exceed £10,000, a weight was specified at 144 grains, a value was given for the coin to circulate at the same rate as a British halfpenny, a maximum production term of five years was established, names of specific individuals were given to inspect the coinage before it entered circulation and this coinage was not to be considered "legal tender in payment of any debt." It was considered a convenience for "making change." Although the earliest coins are dated 1785, Connecticut coppers didn't enter circulation until February 1786. In 1787, they passed in circulation at 18 to the shilling while New Jersey coppers were valued at 15 to the shilling.

As with the New Jersey Coppers, the Connecticut Coppers were struck at several different mint locations in Connecticut and possibly New York. The Company for Coining Coppers, consisting of Bishop, Hillhouse, Hopkins and Goodrich in partnership with Pierpoint Edwards, Jonathan Ingersoll, Abel Buell and Elias Shipman, struck the Connecticut coppers. The key people in this company changed over time with the buying and selling of shares. Two others eventually became partners, including James Jarvis. Their mint was in northern New Haven.

Samuel Broome and Jeremiah Platt ran another mint near the harbor at New Haven. They employed laborers to perform the actual work. In addition, it is believed that some of the 1787 and all of the 1788 Connecticut coppers were struck at Machin's Mill in NY. Some are of the opinion that there was a mint striking Connecticut coppers in New York City as well, but there is no confirming contemporary documentation. Much of the copper used is believed to have been misappropriated from copper supplied by the US Congress for the Fugio cents, which were made at the same mints by the same personnel.

The coins themselves are a virtual supermarket of varieties. There are mailed busts and draped busts, bust left and bust right, varied legend spellings, varied legend punctuations, and many, MANY legend spelling errors. The planchets vary widely in quality. Coins are often struck unevenly, such that even high grade examples can be missing sections of the legend. Planchet voids, clips and other defects are common.

**Recommended references:** Crosby (1875), Miller and Ryder (1920), Bowers (2009); Ford IX, Taylor, EAC 1975, and Perkins auction catalogs.

### About Good

**OBVERSE:** Only parts of the legend show. The bust is visible but may fade into the field.

**REVERSE:** Only parts of the legend show. Miss Liberty lacks most details and may fade into the field.





### Good

OBVERSE: The legend is complete but weak in areas. The bust is fully outlined.

REVERSE: The legend is complete but weak in areas. Miss Liberty is fully outlined and some central details may start to appear.



### Very Good

OBVERSE: The legend is defined. The bust starts to show some details.

REVERSE: The legend is defined. Miss Liberty starts to show details around the feet and globe.



### Fine

OBVERSE: The eye nose and mouth start to be visible. Some hair details start to appear. The legend is well defined.

REVERSE: Miss Liberty is fully outlined and about half of the dress details show.



### Very Fine

OBVERSE: The eye, nose and hair details are all evident. Legend is very clear.

REVERSE: Most of the design elements of Miss Liberty are evident. The face may not have any detail yet.





### Extremely Fine\*

OBVERSE: All design elements are well defined. The high points of the bust show wear.

REVERSE: Miss Liberty is well defined. The high points on the dress, bust and shield show wear.



### About Uncirculated

The coin has friction but has remaining luster between the high points of the design.



### Uncirculated

There is no trace of wear. The coin has full luster and original-looking color, and marks are minimally distracting.



\* Some old-time collectors identified the die varieties in their collections by writing the variety designation on the coin in ink, creating a “painted die variety.” These coins are often catalogued with the notation of “PDV” for painted die variety. Painting does not impact the grade, but it can add substantially to the provenance and charm and therefore the desirability of the coin to collectors. This coin was painted by William Wallace Hays, coauthor with Édouard Frossard of a well-known monograph on 1794 cents. It was sold with Hays’ collection to Hillyer Ryder in 1903, eventually finding its way to the John J. Ford collection. This phenomenon is also illustrated by the Massachusetts cent in Fine condition. Hays also painted his initials on the edge of some large cents. Large cent collector Homer Downing identified his coins by filling in the H and D of HUNDRED on the edge in yellow ink, leaving his initials visible on the edge of the coin. Similarly, the Dexter 1804 dollar has a D punched into one of the clouds on the reverse.



## Vermont Coppers (1785-1788)

On June 10, 1785, Reuben Harmon submitted his petition to coin coppers to the Vermont Legislature. Vermont was not yet a state, but rather an independent republic. The petition was for the coinage of £8,000 of coppers under such “regulations and restrictions that the Legislature” thinks proper. Harmon received approval from the Assembly on June 15, 1785. The authorizing legislation required Harmon to enter into a bond with Vermont, strike coins at a weight of 160 grains and have this coining privilege for two years. Just twelve days later, Harmon petitioned the Assembly to change the authorized weight, because 160 grains was much heavier than the British halfpenny in circulation at the time. The Assembly agreed and passed new legislation making the official weight 111 grains.

Harmon’s mint was located in Rupert, VT, on a stream named Millbrook. Another account states its location being on the Pawlet River (into which the Millbrook empties). There was to have been a furnace, rollers and a screw press at this mint, meaning that all minting operations could be performed here.

The Vermont Coppers consist of two very distinct types: Landscape obverses with an All-seeing Eye reverse, and Bust obverses with a Seated Liberty who closely resembled the familiar Britannia on the reverse. Current thinking is that the Landscape dies were engraved by someone at the Van Voorhis and Coley partnership located in New York City. There are seven known Landscape varieties, distinguished by different legend spellings and device positionings. The Landscape type is not included in this guide, because it is even more problematic to grade due to the crudeness of the planchets and dies than the Bust type. Exactly why Vermont drastically changed the designs to the bust varieties is not known, but perhaps the more familiar bust design was accepted more readily in commerce. The Landscape coins are all thought to have been products of the Rupert Mint.

The Bust design coinage is thought to have been coined at Machin’s Mill in New York, and possibly in New York City. There was an official contract drawn up and signed by all parties to contract Machin’s Mill to produce Vermont Coinage. There are even two Vermont Copper varieties where one side is an official Vermont design while the other side is that of a Machin’s Mill-produced counterfeit British halfpenny.

Of all of the Confederation Coppers, it’s been our observation that the Vermont coinage has the worst quality planchets. The source of copper and refining techniques were not up to those of the other contemporary mints. In addition, striking was very inconsistent, thus making grading even more challenging. But the crudeness and the charm of these early coppers are what makes them so endearing to those that collect and study them!

**Recommended references:** Crosby (1875), Miller and Ryder (1920), Bressett (1976), Carlotto (1998), Bowers (2009); Ford I and Taylor auction catalogs.

### About Good

OBVERSE: Only parts of the legend show. The bust is visible but may fade into the field.

REVERSE: Only parts of the legend show. Miss Liberty lacks most details and may fade into the field.





### Good

OBVERSE: The legend is complete but weak in areas. The bust is fully outlined.

REVERSE: The legend is complete but weak in areas. Miss Liberty is weak and still fades into the field.



### Very Good

OBVERSE: The legend is defined. The bust starts to show some details.

REVERSE: The legend is defined. Miss Liberty starts to show details.



### Fine

OBVERSE: The eye nose and mouth start to be visible. Some hair details start to appear. The legend is well defined.

REVERSE: Miss Liberty is fully outlined as struck, and more details show in shield and sprig.



### Very Fine

OBVERSE: The eye, nose and hair details are all evident. The legend is very clear.

REVERSE: Most of the design elements of Miss Liberty are evident. The face may not have any detail yet, if it was there to begin with.





### Extremely Fine

OBVERSE: All design elements are well defined. The high points of the bust and wreath show wear.

REVERSE: Miss Liberty is well defined. The high points on the dress, bust and shield show wear.



### About Uncirculated

The coin has friction but has remaining luster between the high points of the design.



### Uncirculated\*

There is no trace of wear. The coin has full luster and original-looking color, and marks are minimally distracting.



\* The Uncirculated coin is one of the finest known of the type, fully lustrous and with some remaining red. The bright lines that look like scratches are actually from heavy die polishing, so they do not affect the grade. It is struck over an Irish halfpenny (note the II•R from GEORGIVS III•REX at the top of the obverse and the HIB from HIBERNIA at the top of the reverse). Other traces of undertype are also visible. In addition, there is a heavy, vertical bisecting obverse die crack, all of which explains the weakness of strike in the centers. Many Confederation era coins were struck over other coins, often other Confederation era coins, and the resulting weaknesses and undertype present additional challenges in grading.



## Massachusetts Cents (1787-1788)

In early March 1786, Seth Reed of Uxbridge Massachusetts petitioned the Massachusetts General Court for the exclusive right to mint copper and silver coins for the Commonwealth. A committee assigned to assess Reed's proposal asked him to provide additional evidence that sufficient ores could be provided from mines located within the Commonwealth. A separate committee was appointed to consider the "expediency and practicability" of minting a quantity of copper or silver money. The second Committee reported on June 7, 1786, and recommended that the Commonwealth establish and operate its own mint rather than grant a patent to any individual. It estimated that minting £20,000 of coppers would result in a profit to the Commonwealth of almost 50 percent.

Establishment of the Massachusetts mint was delayed, however, by the rumor that the federal government was on the verge of establishing a federal mint. Governor Bowdoin and other Massachusetts officials recognized the advantages of a uniform currency, especially gold and silver, to be used in all 13 states. The federal mint failed to materialize, and on October 17, 1786, an Act was passed authorizing the establishment of a Massachusetts mint for coining gold, silver, and copper coins. The Act specified that \$70,000 in cents and half cents be struck and received for all payments within the Commonwealth.

The devices of the cent and half cent are the same – on the obverse, a Native American holding a bow and arrow with a star in front of his face surrounded by the word COMMONWEALTH, and on the reverse, a spread eagle surrounded by the word MASSACHUSETTS with the date below. The denomination CENT or HALF CENT is on a shield on the eagle's breast. The standard weight for the cent is 157.5 grains and that for the half cent, 78.75 grains, the weights established by Congress for federal cents and half cents in August 1786. The Massachusetts coppers were the first coins struck using these denominations.

In May 1787, Captain Joshua Witherle was selected as the mint master. He erected a mint building and a smelting house behind his own residence on Boston Neck. He also erected a water-powered mill in Dedham, about 10 miles south of Boston. Copper was smelted and poured into ingots at the smelting house. The ingots were carted to the mill to be drawn under a trip hammer and rolled to thickness. The copper strips were then carted back to Boston to be cut into planchets and struck into coins. The first Massachusetts coppers were struck in September 1787. Production was much slower than anticipated, and in November 1788, Witherle was instructed to strike the copper he had on hand and to cease operations. The last coppers were struck in January 1789. While authorized to strike \$70,000 in cents and half cents, only \$3,493.76 was delivered to the Commonwealth's Treasurer. These coins cost almost \$7,500 to produce. Rather than making a profit of 50 percent on each coin struck as anticipated, the Commonwealth lost more than 50 percent. No records exist that indicate gold or silver coins were ever struck.

Joseph Callender engraved the dies for all the 1787 cents and half cents and some of the 1788 cents. His fee of \$4 per die was judged excessive. Jacob Perkins, a 21 year-old silversmith from Newburyport, replaced him in mid-1788. Perkins engraved the dies for the 1788 half cents and some 1788 cents. Perkins received one percent of the coins struck from his dies. Coins struck from Perkins' dies can be easily distinguished from those struck from Callender's dies. The word MASSACHUSETTS on Perkins' coins have closed S's that look like the numeral 8 while Callender's coins have open S's that look like S's.

***Recommended references:*** Crosby (1875), Miller and Ryder (1920), Bowers (2009); Taylor, Norweb II and Ford V auction catalogs.



### About Good

**OBVERSE:** Only parts of the legend show. The Native American is weakly visible with no details.

**REVERSE:** Only parts of the legend show. The shield looks like it is part of the eagle's chest.



### Good

**OBVERSE:** The legend is complete but weak in areas. The Native American is fully, if weakly, outlined. The bow may fade into the field.

**REVERSE:** The legend is complete but weak in areas. The shield is evident, but no details are within.



### Very Good

**OBVERSE:** The legend is defined. The Native American starts to show some details in the garment and the head.

**REVERSE:** The legend is defined. The shield is still not well defined, but parts of the C and the T of CENT are visible.



### Fine

**OBVERSE:** Legend is well defined with light weakness at the top of the letters. The Native American is completely outlined and more garment details appear.

**REVERSE:** The shield outline is defined and some of the E and N of CENT start to become visible. Details of some of the inner feathers start to show.





### Very Fine

OBVERSE: Legend is now prominent. Details of the Native American on his left side are weak or missing. REVERSE: CENT is now complete, although weak. Most of the feathers show and the arrows and olive branch are well defined.



### Extremely Fine

OBVERSE: All design elements are well defined. The high points on the left side of the Native American are weak. Clothing and shoe detail are only slightly weak.

REVERSE: All design elements are well defined. The central part of the shield below the word CENT shows a slight rub.



### About Uncirculated

The coin has very slight rub on fingers holding the bow, back of hand holding the arrow, and eagle's knees.



### Uncirculated

There is no trace of wear. The coin has full luster and original-looking color, and marks are minimally distracting.





## Massachusetts Half Cents (1787-1788)

**History and Recommended references:** see those for Massachusetts cents (p. 69).

### Good

**OBVERSE:** The legend is complete but weak in areas. The Native American is fully, if weakly, outlined. The bow may fade into the field.

**REVERSE:** The legend is complete but weak in areas. The shield is evident, but no details are within.



### Very Good

**OBVERSE:** The legend is defined. The Native American starts to show some details in the garment and the head.

**REVERSE:** The legend is defined. The shield is still not well defined.



### Fine

**OBVERSE:** Legend is well defined with light weakness at the top of the letters. The Native American is completely outlined and more garment details appear.

**REVERSE:** The shield outline is defined and some of the letters of HALF CENT start to become visible. Details of some of the inner feathers start to show.



### Very Fine

**OBVERSE:** Legend is now prominent but details of the Native American's left side are weak or missing.

**REVERSE:** HALF CENT is now mostly there, although weak. Most of the feathers show and the arrows and olive branch are well defined.





### Extremely Fine

OBVERSE: All design elements are well defined. The high points on the left side of the Native American are weak. Clothing and shoe detail are only slightly weak.

REVERSE: All design elements are well defined. The central part of the shield below the words HALF CENT shows a slight rub.



### About Uncirculated

The coin has very slight rub on fingers holding the bow, back of hand holding the arrow, and eagle's knees.



### Uncirculated

There is no trace of wear. The coin has full luster and original-looking color, and marks are minimally distracting.





## Fugio Coppers (1787)

Some numismatists debate whether to call this coinage “Fugio Coppers,” “Fugio Cents” or “Franklin Cents.” But by whatever name you call these coins, they are our first Federally-authorized copper coinage. Benjamin Franklin is credited with the design and the legend which imitate those of the Continental Dollars and the fractional issues of Continental Currency (paper money) issued in 1776.

James Jarvis was awarded a contract on April 21, 1787 to produce the Fugio coinage, using 345 tons of copper supplied by the US Government. These were to have been produced at a weight of 157.5 gr (44 <sup>4</sup>/<sub>9</sub> per pound of copper). Further legislation on July 6 specified the design and legends.

One would think that with all the scandals, litigation and controversies that the state mints endured, the Federal Government would do better, but that was not to be the case. Jarvis was awarded the coinage contract over Matthias Ogden because of a \$10,000 bribe to a William Duer, whose influence on Congress gave Jarvis the contract. The contract seems to have been arranged before Congressional approval, because Jarvis received shipments of government copper before he was approved.

Jarvis supplied fewer than 400,000 Fugio Coppers to the government, and when called to task, he was unable to account for the remainder of the government copper, which was probably struck into Connecticut Coppers (at considerably greater profit to Jarvis) in New Haven.

Jarvis records shipments of 12,000 lbs of Fugio coppers to New York between February and April 1788, of which 8,968 lbs were recorded as received by the US Treasury. In May 1788, the Board of Treasury revalued the cent at 210 grains due to falling rates on copper, leaving Fugios at a value of <sup>3</sup>/<sub>4</sub> cent. The Fugio coins were thence held in storage pending a decision what to do with them. In August 1788, Jarvis, who was in default on deliveries to his Fugio contract, petitioned Congress for more time, which was denied. On September 16, 1788, Congress officially voided the Jarvis copper contract and began an inquiry of Jarvis' conduct.

In July 1789 the Treasury decided to divest its Fugio coin holdings to a New York merchant/speculator, Royal Flint. Flint made the first of three payments to the government, however, the copper panic further devalued the coins and he was not able to find a market to accept them. Being unable to make the second payment, his residence changed to debtor's prison, to which Duer shortly followed.

In 1856, the Bank of New York discovered a keg of uncirculated Fugios, probably numbering in excess of 2,000 coins, in their basement. Many were distributed to employees and favored customers over the decades. Over 1,600 remained in 1948, and as of this writing, they reportedly still have over 800. This is the reason that it is not difficult to locate uncirculated examples today.

Damon Douglas had done extensive research on the Fugios and his manuscripts reside in the library of the American Numismatic Society. Although never published, much of his work has filtered into modern publications.

**Recommended references:** Crosby (1875), Newman (1952), Kessler (1976), Newman (2007), Bowers (2009); Kessler-Spangenberg, Ford I and Stacks-Bowers 2012 auction catalogs.



### About Good

Parts of the legend are readable.



### Good

OBVERSE: Legend and date are mostly complete but weak in areas. Sundial details are weak and no Roman Numerals are visible.  
REVERSE: Rings are weak toward the periphery. Legends in the center may be weakly visible.



### Very Good

OBVERSE: Legend and date are complete and have areas of weakness. Sundial and rays start exhibiting details and a Roman numeral or two may start to be visible.  
REVERSE: Rings are complete but may still be weak at the periphery. Central legends are visible and weak.



### Fine

OBVERSE: Legend and date are now complete and outlined. Sundial and rays have more than half the details visible.  
REVERSE: Rings are strong and complete. All the letters in the legend are complete.





### Very Fine

OBVERSE: Legend and date are complete and strong. Sundial and rays have good detail. All Roman Numerals are present. Face on the sun is visible.

REVERSE: Legend letters are very prominent. Cinquefoils punctuating United States are evident.



### Extremely Fine

OBVERSE: Legend, date, sundial, rays and Roman Numerals are all sharp. Mild wear is easily visible.

REVERSE: As with the obverse, legend and devices are sharp with mild wear visible.



### About Uncirculated

The coin has friction but has remaining luster between the high points of the design.



### Uncirculated

There is no trace of wear. The coin has full luster and original-looking color, and marks are minimally distracting.





## **ANNOUNCEMENTS**

### **C4 Membership Dues**

Annual dues are currently \$30.00 for Regular Membership (\$40 if residing outside the United States) and \$10.00 for Junior Membership (under 18 years of age; \$15 if non-US resident.) They are payable on a calendar year basis... due January 1. The year through which you are paid appears after your name on the mailing address label on the *C4 Newsletter* envelope. Life Memberships can be purchased for 25 times the annual membership cost, or \$750.00. You may mail checks (made out to "C4") to: Charlie Rohrer, C4 Treasurer; PO Box 25; Mountville, PA 17554

Thank you for paying in a timely manner... It makes his job easier and will be much appreciated!

\*\*\*\*\*

### **C4 25<sup>th</sup> Anniversary Medals**



A limited number of medals are still available. Individual copper medals can be purchased for \$13, and silver (one ounce, .999 silver) medals can be purchased for \$43, or a set containing one of each for \$48. These prices include postage.

If included along with an initial order, above, additional individual copper and silver medals are \$8 and \$35, respectively. Additional sets can be purchased for \$40 per set as long as they are included with an initial order, to save on postage.

Checks should be made payable to C4 and mailed to Charlie Rohrer, C4 treasurer, P.O. Box 25, Mountville, PA, 17554.

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### **Important Vermont Ryder-3 Study**

Mark Vitunic and Jim Glickman are conducting a study of Vermont Ryder-3 specimens with planchet/striking peculiarities such as oblongness and partial doubling as described in Carlotto. This effort will hopefully lead to a C4NL article. We are asking C4 members to please email us photos + weight of ANY Ryder-3 specimen that you own or are aware of which is NOT currently listed in the HA/SB archives. Your anonymity guaranteed. Thank you! [mvitunic@gmail.com](mailto:mvitunic@gmail.com), [jamesglickman1@gmail.com](mailto:jamesglickman1@gmail.com).



## C4 Offers Important Colonial Books

For more information on the following books, published by the Colonial Coin Collectors Club (C4), visit the C4 website at [www.colonialcoins.org](http://www.colonialcoins.org). These books may be ordered directly from: Charles Davis' website: [www.numisbook.com](http://www.numisbook.com).

(1) Jordan, Lou. *John Hull, The Mint, and The Economics of Massachusetts Coinage*, Colonial Coin Collectors Club, 2002. Price: \$10.

(2) McDowell, Christopher R., *Abel Buell and the History of the Connecticut and Fugio Coins*, Colonial Coin Collectors Club, 2015. Price \$85.

(3) Martin, Sydney. *French Coinage Specifically for Colonial America*, Colonial Coin Collectors Club, 2016. Price \$85.

(4) Martin, Sydney. *The Hibernia Coinage of William Wood (1722-1724)*, Colonial Coin Collectors Club, 2007. Price: \$50.

(5) Martin, Sydney. *The Rosa Americana Coinage of William Wood*, Colonial Coin Collectors Club, 2012. Price \$50.

(6) Martin, Sydney. *St. Patrick Coinage for Ireland and New Jersey*, Colonial Coin Collectors Club, 2018. Price \$95.

(7) Moore, Roger, *The Coins of Colonial Virginia*, Colonial Coin Collectors Club, 2019, Price \$95.

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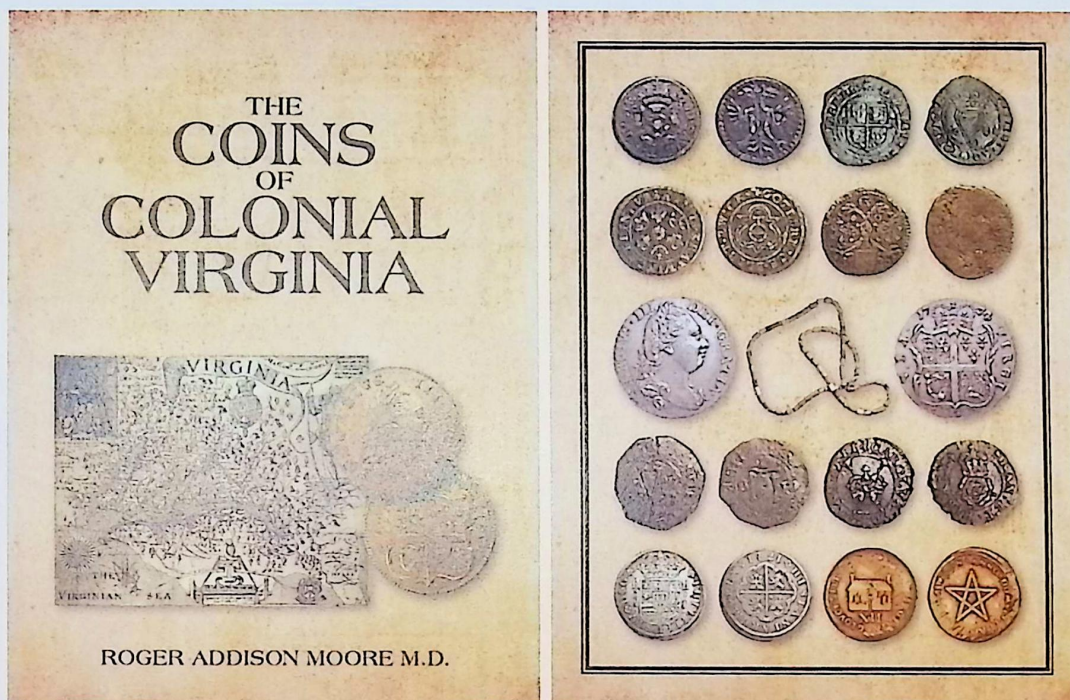
The Daniel Frank Sedwick database of fake cobs is now on ForgeryNetwork :

<http://www.forgerynetwork.com/default.aspx?keyword=cob> ..

<http://www.forgerynetwork.com/asset.aspx?id=QEjfd5ZR~x~8=>

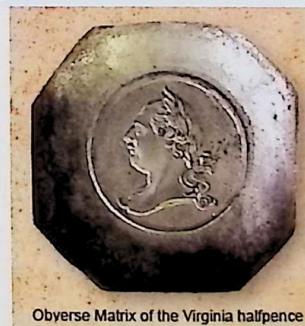


## ***C4 Proudly Announces a New Book By Roger A. Moore!***



The growth and development of Virginia into one of the most important North American colonies can be traced by the economic evolution of the Dominion State as it attempted to gain the necessary hard currency needed for commerce. The history surrounding the introduction of various coinages and the use of tobacco as a commodity currency over the 150 years leading up to the final authorization of the production of Virginia halfpence in 1773 is fascinating. Equally as absorbing are the twists, turns and dead ends encountered by the Virginia colonists as they sought authorization from the English Crown for their own coinage. It is ironic that the long-desired copper Virginia halfpence finally provided to Virginia under Warrant from King George III became available to the colonists only fifty days before the beginning of the American Revolution.

In addition to exploring the historic context in which colonial Virginia struggled to obtain hard currency, methods are provided for attributing and collecting the 30 known die varieties of the 1773 copper Virginia halfpence. The book also enumerates the specifics of the Virginia halfpence metrology, rarity, and grading, as well as their numerous forgeries, facsimiles, fantasies and oddities. Virginia halfpence can be appreciated and collected in nearly uncirculated condition and are important additions to any collection of American colonial coins.



Obverse Matrix of the Virginia halfpence

Price: \$95. Available beginning at the C4 Convention, November 14-17, 2019, from Charles Davis. Orders may be placed at Post Office Box 1; Wenham, MA 01984. Telephone: (978) 468 - 2933; Fax (978) 468 - 7893; E-mail: numislit@aol.com; Business Hours: Monday - Friday 8:00 - -5:00 EST.



## Last Year the Colonial Coin Collectors Club Released The Definitive Book on the St. Patrick Coinage by Sydney F. Martin

Boston – May 27, 2018, The Colonial Coin Collectors Club, (C4), released Sydney F. Martin's latest book, *Saint Patrick Coinage for Ireland and New Jersey*. This is the fourth book published by C4 that has been written by Syd Martin, the former editor of the *C4 Newsletter* and current President of The American Numismatic Society. His other works are *The Rosa Americana Coinage of William Wood*, *The Hibernia Coinage of William Wood*, and *French Coinage Specifically for Colonial America*. These books are all considered the standard references for these series today. Syd's latest work covers a series that has long vexed researchers on both sides of the Atlantic – the St. Patrick coinage. In researching this book Syd traveled to Ireland and spent many hours in the archives in New Jersey in search of clues, discovering some fascinating answers and developing several new theories regarding the coinage. This coinage has long been shrouded in mystery as to when and where it was made, and for what purpose. Syd discusses the theories that have been proposed so far, and the pros and cons of each plus some exciting new theories of his own.



According to Lou Jordan, the Curator of Numismatic Collections for the University of Notre Dame, this book is “groundbreaking!” Phil Mossman, former editor of *The Colonial Newsletter (CNL)*, writes that “Syd has described in detail the visual imagery and icons symbolized on these coins by hand-engraved dies. A total of 197 varieties of small St. Patrick coins have been meticulously cataloged by him and presented in an easy to follow format.” Mossman went on to state that “the nine varieties of large St. Patrick coppers, identified as a separate entity, are equally well presented.” Christopher McDowell, editor of *CNL*, states that “this is the most important book on colonial numismatics to be published in many years. It is doubtful that this book will ever be surpassed in its coverage of the series. If you collect St. Patrick coinage or are interested in colonial numismatics, this book is a must-have.”

In many ways this work is a collaborative effort, helped by many collectors who shared access to their St. Patrick collections for Syd to examine and photograph. The result is the first complete and illustrated catalogue of all known varieties in the series; unlike Syd's earlier three books, this one features color photographs. Other topics covered include the manufacturing history of the coins, literary discussion of the series, a history of their circulation in America, and a fascinating Appendix that includes what Syd calls “Miscellany.” According to Phil Mossman, what Syd calls “Miscellany” is actually “well-researched inquiries into the lineage of an elusive series.” C4 is very proud to publish this book and its long association with Syd Martin.



The 528-page book is hardbound, with color illustrations throughout of the different coin varieties examined, with dust jacket. *Saint Patrick Coinage: For Ireland and New Jersey*, by Sydney F. Martin, is available for \$95 for C4 members or \$125 for nonmembers of C4, plus \$7.25 shipping from bookseller Charles Davis, (numisbook.com,) Box 1, Wenham, MA 01984, or telephone 978.468-2933.

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The Colonial Coin Collectors Club announces a 2<sup>nd</sup> printing:  
**CONTEMPORARY COUNTERFEIT HALFPENNY AND  
FARTHING FAMILIES, 2<sup>nd</sup> PRINTING**

By Roger Moore, Eugene Andrews, Robert Bowser, John Howes, John Louis, David Palmer,  
Jeff Rock, Rickie Rose, Clem Schettino, and Byron Weston

This monograph is the start of an effort to organize and bring structure to this area of colonial numismatics: it breaks down the vast number of different varieties into related groups called Families. A Family of contemporary counterfeits is a group of coins that likely came from the same minting operation at about the same time. Families are logical groups that share one or more of the following attributes: dies, die making punches, or similarities in the design style. This updated large format, glossy hardcover, 294 pages and profusely illustrated in color will be available in July for \$54.95 from Barnes & Noble, Amazon books, and other mass market retailers. Check specifically for ISBN 978-1-64255-857-9.

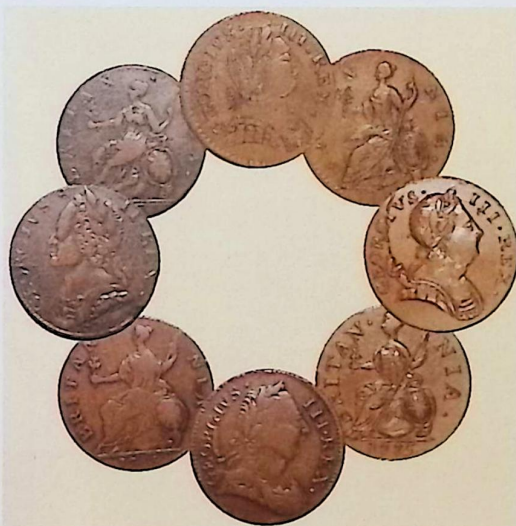
Comments on *Contemporary Counterfeit  
Halfpenny and Farthing Families*:

Jim Rosen, Past President, Colonial Coin  
Collectors Club, Inc.:

"Finally, a wonderful and badly needed reference book of extraordinary importance that for the first time begins the monumental task of putting order to the unorganized field of counterfeit halfpence and farthings."

**Contemporary Counterfeit  
Halfpenny & Farthing Families**

By Roger Moore, Eugene Andrews, Robert Bowser, John Howes, John Louis,  
David Palmer, Jeff Rock, Rickie Rose, Clem Schettino, and Byron Weston



This book is the start of an effort to organize and bring structure to this area of colonial numismatics.

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## FRENCH COINAGE SPECIFICALLY FOR COLONIAL AMERICA

The Colonial Coin Collectors Club, C4, released Sydney F. Martin's latest book, *French Coinage Specifically for Colonial America*. This is the third colonial coin book published by C4 written by Syd Martin. Other works include *The Rosa Americana Coinage of William Wood* and *The Hibernia Coinage of William Wood*. The Rosa and Hibernia books are now considered standard references for those coinages and Syd's long-awaited new book is expected to become the leading reference works on French Coinage minted for circulation in North America. According to Lou Jordan, the curator of numismatic collections for the University of Notre Dame, "Sid Martin has written the definitive catalog of French coinage authorized specifically for use in North America." Jordan went on to state that "this is an essential book for anyone interested in the French coinage of colonial North America."

"What many early American coin collectors fail to recognize," Martin said upon the book's release, "is that from the 16th century until 1763, New France included much of what is now the United States, as well as most of Canada. As such, coins minted by France for circulation in its North American colonies should be considered 'coins of the realm' in these areas." Colonial numismatic expert, John Kraljevic, went on to explain that "the history of the French in what is today the United States is largely forgotten. However, the memory of these people and their coinage has been long cherished in Canada."

Jim Rosen, president of C4, predicts that "Martin's new book will awaken an interest in both the history of the French speaking people in North American and the coins they used such as the *Gloriam Regni* coins of 1670, the 6 and 12-denier copper coins minted in 1717, and the copper 9-denier coins from 1721 and 22, all of which were struck in France specifically for circulation in the Americas."

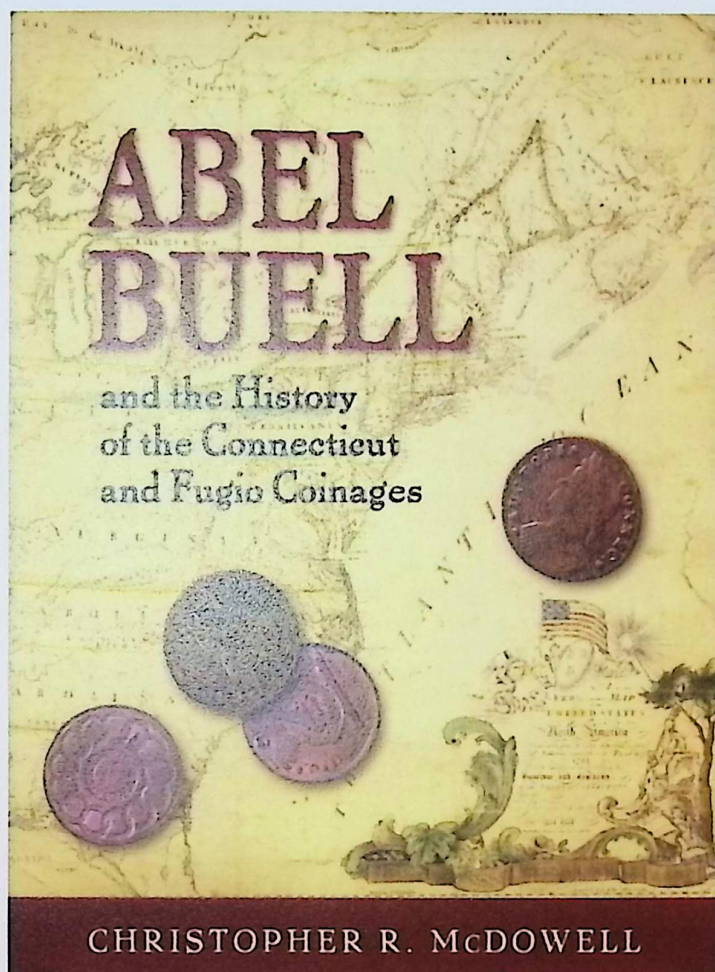
In the book's introduction, John Kraljevic writes that, "With Crosby-like flair, Syd has marshaled together the original documents that tell the stories of these coinages. Most have never been published at all, let alone in English or all in one place. This original research guarantees this work's importance to researchers in every forthcoming generation. The heart of this book, the die studies, offers several pathways for collectors to navigate these series, by basic type, by major variety, by die combination, or even by die state. It's a project that no one has ever even attempted before, an outlier in the world of colonial numismatics, a field that has seen multiple die studies of most of the popular series. Given Syd's well-organized approach and the thousands of coins he's studied, it may be generations before this work is supplanted. It's doubtful anyone will ever do it any better."

The 480-page book is hardbound, well-illustrated throughout with photographs of the different coin varieties examined, with dust jacket depicting French Coinage. The book is available for \$85.00 plus \$7.00 shipping from bookseller Charles Davis, (<http://www.numisbook.com/>), Box 1, Wenham, MA 01984, or telephone 978.468-2933.

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**Support the C4 Club education initiatives buy this book:**



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## EAC PUBLISHES ECKBERG BOOK ON HALF CENTS

On May 1, 2019 Early American Coppers (EAC) proudly announced the publication of *The Half Cent, 1793-1857: The Story of America's Greatest Little Coin*, by William R. Eckberg. EAC's second book, it is an important new reference on one of the first denominations coined by the United States of America.

This book tells the story of the half cent from its antecedents and models through its first release in 1793 to its end in 1857. Why did we ever have such a small denomination, anyway? Who made them? When were they made? How many are known of each variety? How are the coins graded today? All these questions and more are clearly addressed.

This hard cover book is 8½" x 11" and profusely illustrated in full color with high resolution photos. All business strike half cent obverses and reverses are illustrated by full color 3.5" photos.

Because of the way they were made, and because they were the money of the people, half cents have a charm and character that few other denominations can have, and this charm and interest come through clearly in the book.

Eckberg says he wrote the book because much new research about the coins' design, engraving and manufacture has been developed since the Cohen and Breen books of 35 years ago, and that has allowed him to correct a number of misconceptions about the series and other early coins of the U.S. Mint. This research, much of it by the author, has come from the study of early Mint documents and the coins themselves. His study of the early half cents' manufacture has provided important new insights into the operation of the early U.S. Mint and into how other denominations were created as well.

Dr. Harry E. Salyards, editor of *Penny-Wise*, the quarterly journal of EAC, writes:

"Until now, the half cent has lacked an author able to write in an engaging conversational style while incorporating solid research evidence. As a trained scientist and lifelong teacher, Bill Eckberg is well suited to become the first to do so. Among the literature of early American copper as a whole, we have had homey narratives littered with pseudoscience, and *ex-cathedra* pronouncements aplenty. We have also had way too much 'history' written in the past subjunctive: narratives introducing each unsupported assertion with a phrase such as, 'Surely there would have been. . .'

"You will find none of that sort of thing here. What you will find is the voice of an enthusiastic collector who has made some unexpected discoveries over the course of his thirty years' pursuit of the American half cent—a fascinating and still underappreciated series."

Every collection of U.S. coins should contain at least a few half cents. Scarcer *as a denomination* than the key Lincoln cent, the 1909-S VDB, they are truly rare coins. Yet, most half cents are remarkably affordable to the average collector. A U.S. series that is both rare and affordable? Yes! Still, most collectors only know them as type coins, if at all. This book will



serve as an interesting and informative introduction to the series for those who are unfamiliar with it and will provide enough new knowledge to satisfy even the most advanced specialists.

The book is available from <http://halfcentbook.com>. The cover price is \$125, but members of EAC, Colonial Coin Collectors Club, Numismatic Bibliomania Society and the American Numismatic Association may order it for \$95 plus shipping. For quantities of 10 or more, please contact [halfcent@icloud.com](mailto:halfcent@icloud.com).

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### **THE C4 NEWSLETTER IS ON THE NEWMAN NUMISMATIC PORTAL!**

Past issues of The C4 Newsletter, and a plethora of other important numismatic resources are now available online, through The Newman Numismatic Portal, at:

[www.archive.org/details/newmannumismatic](http://www.archive.org/details/newmannumismatic)

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### **RESOURCE FOR THE C4 NEWSLETTER**

Our C4 Newsletter now has an index available on our website at [www.colonialcoins.org](http://www.colonialcoins.org). There are two indexes: one by author and a second by topic/title. This is a beginning and the index will improve over time. We have intentions of updating the index within a week or two of every issue being shipped. We ask past authors and contributors to the C4N to please review their work in the index and forward any corrections/additions/suggestions to Ray Williams at [njraywms@optonline.net](mailto:njraywms@optonline.net) or call.

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### **PROSPECTIVE MEMBERS**

In accordance with our by-laws, those who have recently joined C4 as provisional members are listed below. If any current C4 member in good standing has a reason any of the following should be denied membership in C4, please contact either your Regional VP or the President of the Club, Jack Howes. The new provisional members are:

Jeffrey Dow - AL

Susan Sims - AZ

Thomas Stillman - CA



## Obtaining Back Copies of C4 Newsletter and C4 Auction Catalogues

Wayne Shelby has agreed to store the back copies of the *C4 Newsletter*. People wishing to purchase back issues that are still available should send their money to our treasurer, Charlie Rohrer, whose contact data are at page 2. Upon receipt of the money, he will contact Wayne, who will mail out the material. Back copies of the *Newsletter* are \$10 for the first and \$8 for all after that placed at the same time. If you have questions of what material is available, you can contact Wayne at:

dughistory@juno.com

609-261-6662 (Home)

\* \* \* \* \*

I'm currently undertaking a comprehensive study of the Castorland jeton. I'm approaching the study from both sides of the Atlantic, relying heavily on French sources, and my study entails operational details from the manufacture of flans to the mechanical workings of the screw press; the history of jetons as they evolved from arithmetical counters to monarchical presentation pieces; events leading up to the establishment of the New York Company; the biography of Benjamin Duvivier; etc. culminating in detailed descriptions of variants struck from at least one original die. As you can see it's a big work, but I've been at it quite a few years and am wonderfully engaged in the project. Here is a "finding list" of details I'm looking for, as well as photos if possible:

1. If the specimen is in a slab, all the label information.
2. Identify the metal, gold, silver, copper, bronze. If silver, indicate thin or thick planchet.
3. If edge-stamped, identify the symbol and the lettering and location of the stamping (such as 6 o'clock relative the obverse.)
4. Die alignment: coin turn/medal turn.
5. Describe state of any reverse die failure, perceptible bulge, advanced crack, etc.
6. Describe reverse caustic incursion, sometimes identified as rust, at the right handle of the vessel.
7. Describe any other identifying factors such as rim bumps, scratches, spots, unfilled letters of legends, etc. that would help identify the piece if it were re-encapsulated at some future time.
8. Indicate the provenance, if known. If you currently own the specimen feel free to identify it ex your name for the benefit of future owners.

Please contact Chester L. Sullivan at [csull@ku.edu](mailto:csull@ku.edu).

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CLASSIFIED ADS

Grayscale ads for this newsletter can be purchased as follows (color ads are 50% more in each category):

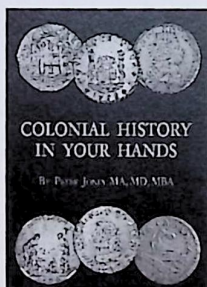
	1 issue	2 issues	3 issues	4 issues	Copy Size
1 page	\$300	\$450	\$600	\$750	6" x 9"
1/2 page	\$175	\$250	\$325	\$400	6" x 4.5"

Covers cost somewhat more (please inquire – generally \$200 additional.) Please send check with your ad. We accept camera-ready copy or any Microsoft Word compatible computer file.

All members also have the right to include a free classified ad in the newsletter of up to 10 lines of text.

NOTICE: The Colonial Coin Collectors Club does not review the ads provided for accuracy, nor does it assess any items offered for sale relative to authenticity, correct descriptions, or the like. C4 is not to be considered a party to any transactions occurring between members based on such ads and will in no way be responsible to either the buyer or seller.

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**A textbook of colonial American coinage, by Peter Jones, MA, MD, MBA. 597 letter size pages, including almost 300 full page color photographs of colonial coins. Hardback with 1,900 word index. Profusely illustrated. Contents include:** Classification, glossary, metrology. **British Royal authorized:** Baltimore, Holt, Rosa, Hibernia, Regal, VA. **French Royal only for colonies:** Gloriam Regni, 9 denier, stampees, Cayenne **French Royal domestic export for colonies:** mousquetaires, sous marqués John Law, Chameau, **Locally made tokens:** MA silver, Higleys, MD silver, **Imported tokens:** Newby, Voce Populi, Pitt, RI Ship, **State copper coinage. Proposed & actual federal Optional:** Washingtonia, Condor, Commodity money Trade Coins, Coins which should not be in Red Book, Little used pieces, 1776 Journals of Continental Congress. **Visit: store.bookbaby—> colonial history. Apply code SIXTYOFF - Net price \$89.**

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1787 M 38-L.2 R4 CC? AUCIORI PCGS VF35 373.35/08508567 – 5/30,6/1/2012 Long Beach - \$910. **
 1787 M48-G.5 R5+ CC? PCGS VF30 370.30/33032094 - \$485. ** 1786 M 5.1-H.1 R6 133.4 gns XXXs
 Rev, Clip obv. - blue 2x2 w coin+Craige Env. Stacks 6/13 #45 - \$ 1075. ** 1787 M 36- L.1 R5+ 139.6
 gns Obv Hi Cheek Stria - Rev Some Spotting – Craige Env from Cyril Howley, Stacks 6/2013 #97 - 3x3
 clear auction flip - \$220 ** 1787 M37.13-HH R5 Stacks 1/13 #11249 - blue 2x2 w/coin + TED CRAIGE
 / STACKS 12/14/63 ENV - \$215 ** 1787 M38-GG AUCIORI R4 - blue 2x2 wcoin + TED CRAIGE
 Env, Stacks 1/2013 #11252 - \$220 ** Raw M 32.4 - X.5 - dark, double clip, rot. rev. - dateless - off
 center - R5+ - 106.3gns. - \$200 ** RAW M 26-KK 1 – ET LIB -- R5 LDS Rev - \$175 ** Raw M32.5-aa
 INDE/FUDE - R4 - 10-11 O/C CLIP - \$145 ** Raw M31.1-gg.1 – ET LIR R3 - Fine - \$165
 Rich Nadeau; 1 Lisa Ave; Raymond, NH 03077. Email: NPJR2@earthlink.net. Ph: 603-244-2500 (Up to 8
 PM Eastern Time only)

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Todd Gredesky PO Box 102 Woodbury, NJ 08096  
856-803-6102(cell) email: [njtodd7@hotmail.com](mailto:njtodd7@hotmail.com)

|                                 |      |
|---------------------------------|------|
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| 1722 penny Rosa Americana       | \$30 |
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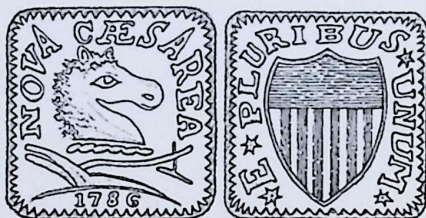


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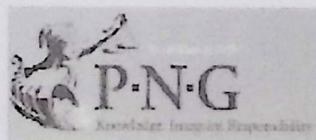




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DATE _____

CORRECT
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Dr. Jay Knipe
P. O. Box 4696
Wallingford, CT 06492

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